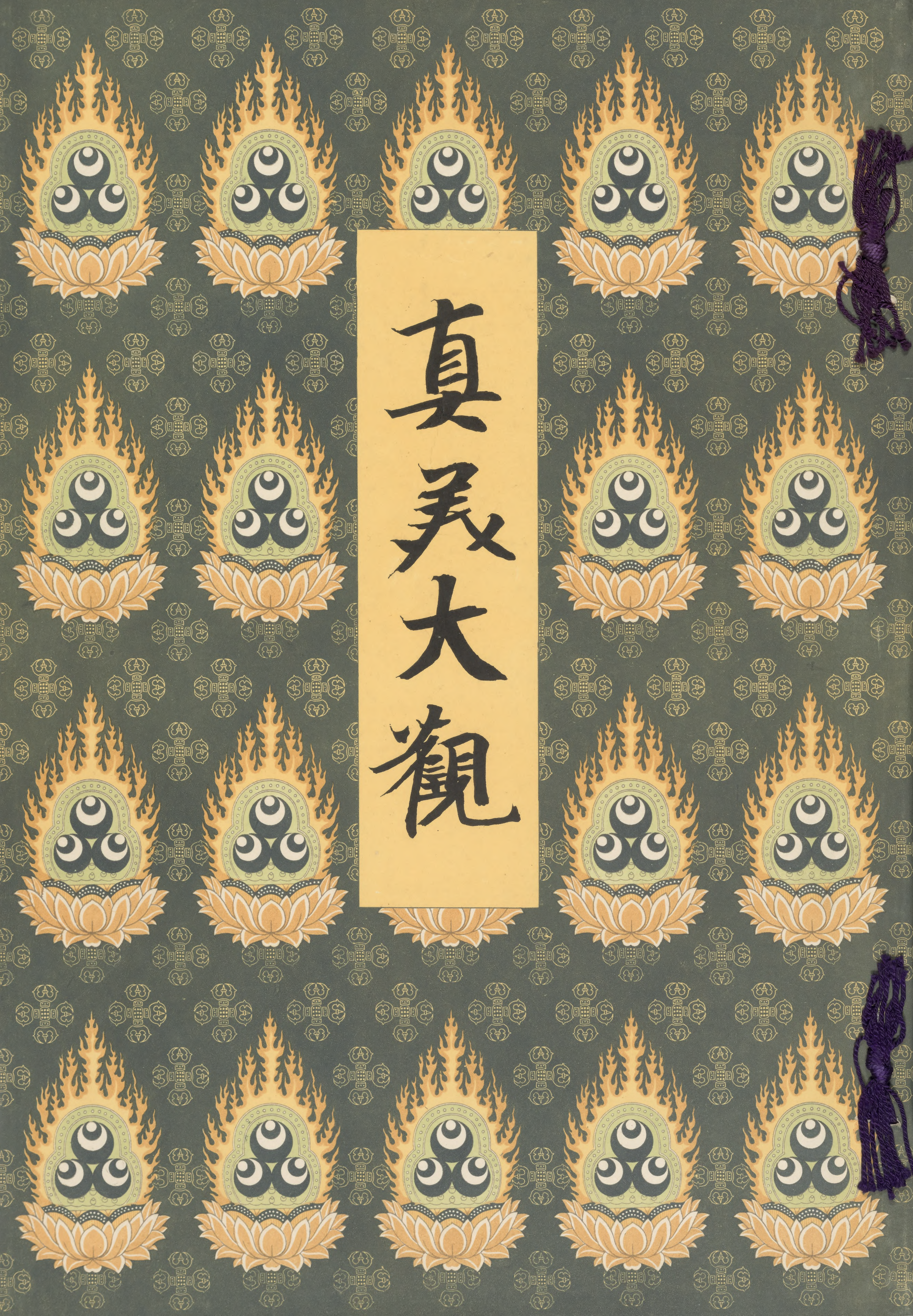


真義大觀

XVIII

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真義大觀



SELECTED RELICS

眞美大觀 第十八冊

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JAPANESE ART

Vol. XVIII

EDITED BY S. TAJIMA

眞美大觀

第十八冊

PUBLISHED

BY

NIPPON SHIMBI KYOKWAI

THE SHIMBI SHOIN

13, SHINSAKANACHO, KYOBASHIKU,

TOKYO, JAPAN

1907

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SELECTED RELICS

of

JAPANESE ART

No. XLIII

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大正美術

第十八冊

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XXXVI.	A Spring in a Pine-Forest (collotype)	By Taisei Hime.

二條離宮御襖

菊花圖(紙本金地着色)

狩野尙信筆

(竪六尺五寸五分、横二枚續六尺七寸)

二條離宮のこと及び黒書院に於ける尙信筆濡鷺及び櫻花圖のことは第十二冊及び第十三冊に述べたり、茲に掲ぐる菊花圖も亦黒書院菊之間の御襖畫にして、同じく尙信の寫せるもの、布局超絶、設彩鮮麗にして、よく裝飾美の本質を發揮せり

CHRYSANTHEMUMS.

PICTURES ON TWO *FUSUMA* (SLIDING WALL-PANELS) IN
THE NIJÔ DETACHED PALACE, KYÔTO,

(In colours on gilt paper; height 6 feet 6 $\frac{1}{8}$ inches, breadth (across the two panels) 6 feet 7 $\frac{3}{4}$ inches.)

BY NAONOBU KANÔ.

(COLLOTYPE.)

We have spoken, in the 12th and 13th volumes, about the Nijô Detached Palace, the Wet Heron and the Cherry-blossoms by this same artist, Naonobu, in the Kurosho-in of the Palace. The chrysanthemums here shown are painted on the wall-panels of the Kiku-no-ma (Chrysanthemum Chamber) of the apartment, and were, like the pictures just referred to, executed by Naonobu. The composition is very remarkable and the colouring is extremely delicate, and these facts cause us to feel that the artist was especially clever in designs for decorative purposes.

基礎美術の学習

卷之四

黃河之曲

古今圖書集成

卷一 州縣志

日本書紀卷之四十六

二、三、四、五、六、七、八、九、十、十一、十二、十三、十四、十五、十六、十七、十八、十九、二十、二十一、二十二、二十三、二十四、二十五、二十六、二十七、二十八、二十九、三十、三十一、三十二、三十三、三十四、三十五、三十六、三十七、三十八、三十九、四十、四十一、四十二、四十三、四十四、四十五、四十六、四十七、四十八、四十九、五十、五十一、五十二、五十三、五十四、五十五、五十六、五十七、五十八、五十九、六十、六十一、六十二、六十三、六十四、六十五、六十六、六十七、六十八、六十九、七十、七十一、七十二、七十三、七十四、七十五、七十六、七十七、七十八、七十九、八十、八十一、八十二、八十三、八十四、八十五、八十六、八十七、八十八、八十九、九十、九十一、九十二、九十三、九十四、九十五、九十六、九十七、九十八、九十九、一百。

謝世英、謝二林、謝六與、謝七

張
理
前
集

陸基圖疏本金血舊色

新鵬宮臨

СМЕРЬ НАШЕГО

FACTORIES OF THE WATSON MANUFACTURING CO. IN CHICAGO, ILL.

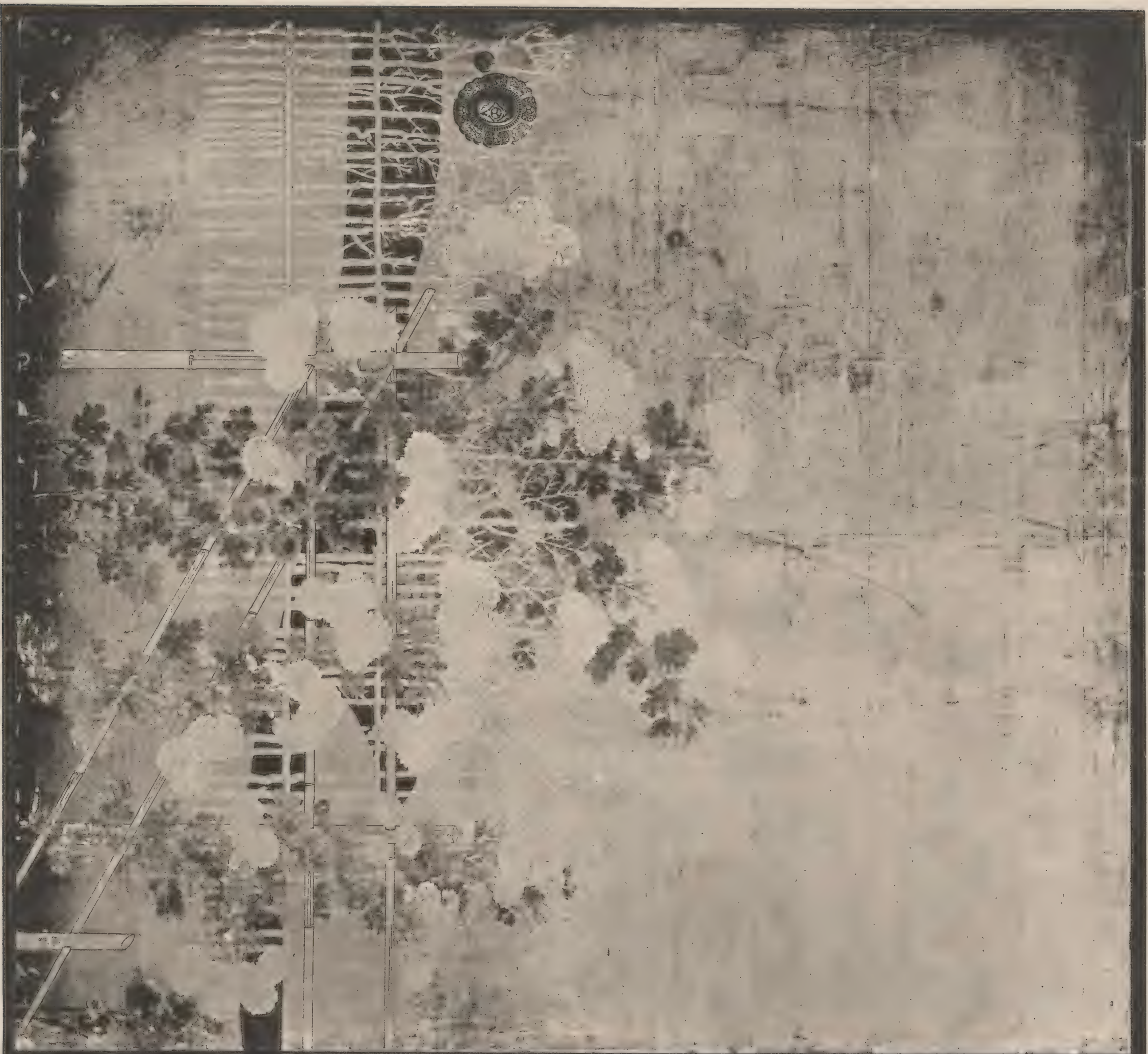
ĐIỀU KIỆN ĐĂNG KÝ ĐĂNG TẠO ÔTÔ MỚI

(In columns on gilt paper; height 6 feet 6½ inches, breadth (across the two panels) 6 feet 7½ inches).

BY NAONOBU KANO.

(GOFFMAN, 1961)

very remarkable and the coloring is extremely delicate, and these facts cause us to feel that the artist was especially clever in designs for decorative purposes.



京都御所皇后宮御襖

花鳥圖(紙本金砂子地着色)

岸岱筆

(竪五尺九寸一分、横四枚續一丈二尺)

京都御所皇后宮御殿のこと及び同御殿
内岸岱筆駒迎圖御襖のことは既に第十
四冊に掲記せり、茲に出す花鳥圖も亦同
じく同御殿の御襖畫にして岸岱の老筆
に係れり、描寫精妙にして傳彩亦妍麗、禽
鳥の如きは飛止動靜おのづから天然の
眞を發揮して生氣溢るゝを覺う、曩に出
せる駒迎圖等と共に岸岱一代の傑作と
稱すべきものなり

FLOWERS AND BIRDS.

FROM TWO *FUSUMA* (SLIDING WALL-PANELS) OF THE EMPRESS'
APARTMENTS IN THE IMPERIAL PALACE, KYÔTO.

(Coloured on gold-stipples ground, 5 feet 10 ½ inches by 12 feet 1 ½ inches.)

BY GANTAI.

(COLLOTYPE.)

We have already given, in the 14th volume of this series, some description of the Empress' apartments in the Kyôto Imperial Palace, and of the pictures on the same kind as those previously mentioned and came from the hand of the artist when he was well along in years. The drawing is minute and the colouring remarkable; the attitude of every bird, whether flying or at rest, is most natural and full of action. These pictures, as well as that called "Welcoming the Horses," which has been already given, must be classed among the masterpieces of Gantai during the course of a long life.



京都御所御常御殿御襖

和歌浦圖(紙本墨畫)

中島來章筆

(竪六尺二寸、横三枚續九尺六寸六分)

中島來章字は子慶、神通堂と號す、近江大津の人にして京都に住せり、渡邊南岳(應舉の門人)を師とし、後直ちに應舉に倣ふ、曾て華頂宮より富貴長命の印を賜はれり、明治九年(或は曰ふ四年)秋歿す、茲に掲ぐるは安政二年御造營の時命を拜して畫ける所、其の畫風を觀るに多少岸原兩家の影響を蒙れるが如きものありと雖も、清麗明淨一種の趣致あり、亦近古の一名手たるを失はず

THE SEACOAST AT WAKANOURA.
FROM THE THREE FUSUMA (SLIDING WALL-PANELS)
OF TSUNÉ-GOTEN, IMPERIAL PALACE, KYÔTO.

(Monochrome on paper, 6 feet 4 inches by 9 feet 8 inches.)

BY RAISHÔ NAKASHIMA.

(COLLOTYPE.)

Raishô Nakashima, pseudonym Shikei, was otherwise called Jinzûdô. He was a native of Ôtsu city, Ômi province, but lived in Kyôto. He studied painting under Nangaku Watanabé, a pupil of Ôkyo and for that reason he was always striving to imitate the style of Ôkyo's painting. He was honoured with the gift of a seal containing the ideographs, 富貴長命, from the Imperial Prince of Kwachô. He died in the 9th year of Meiji (1876), or some say in the 4th year of the present era. The picture here reproduced was done in the 2nd year of Ansei (1855), when the palace was rebuilt. Although the artist was evidently influenced by the two schools, Kishi and Hara, as we see by the technique of this picture, yet we must admit that it displays great, lofty taste of cleanliness and beauty, which proves that the artist was a master of Fine Arts in modern times.



六朝時代佛像五具(鑄銅)

- 其一 觀音(八角臺、高四寸二分)
其二 二佛並坐(高四寸七分)
其三 彌勒(唐草光、高六寸五分)
其四 觀音(舉身光、高五寸)
其五 觀音(光頂有化佛、高三寸六分)

伯爵 田中光顯君藏

田中伯爵珍藏の六朝佛像は先に第十二冊に其の四具を掲げしが、今又小像の最も佳なるもの五軀を出だす、第一と第五とは刻銘なしと雖も、餘の三軀は皆銘あり、第二の一光二佛並坐の像は蓋し釋迦、多寶なるべく、其の臺座に刻して曰はく、天保七年□□朔二日佛弟子季多通爲亡父母以爲合門大小造像一軀以下數字不明、天保は北齊文宣帝の年號にして、其の七年は西曆五百五十六年西魏恭帝三年滅亡の年、南朝梁の敬帝大平元年滅亡の年、我が宣化天皇十七年に當たれり、第三の彌勒像は唐草の光座頗る巧妙を極め、像容は全く後世通途の彌勒と異なりて右手に瓶を提げたり、臺座の銘文に曰はく、神龜二年六月十日東武口口林師德敬造彌勒像一區上爲國家四方安靜六親洽生之類普以下數字不明、神龜は北魏孝明帝の年號にして、其の二年は西曆五百十九年、南朝梁の武帝天監十八年、我が繼體天皇十三年に當たる、第四の舉身光像は右手の持蓮花と左手の把瓶とに依りて觀音なることを知るべし、臺座の銘に曰はく、太和十六年十月四日比丘僧慧教爲亡父母居家大小孝上常有諸佛願以下數字不明、太和は北魏孝文帝の年號にして、其の十六年は西曆四百九十二年、南朝齊の武帝永明十年、我が仁賢天皇五年に當たれり、第一、第五の二像も前者は右手に水瓶、左手に、ビンダを把り、後は右手に拂子を把り、左手持物不明、光頂に化佛の坐せるを以て、亦共に古式の觀音像なることを知るべく、殊に第一の像は其の兩乳の膨れたる様全く女人の相にして觀音の元婆羅門教の女神より轉化したる徴を見るべし、刻銘を闕くと雖も、餘の三像と略同時代の北朝の製作ならむことは、其の作風に由りて明かなり

BRONZE IMAGES OF BUDDHA AND BODHISATTVA

MADE IN CHINA DURING THE TIME OF THE SIX MINOR DYNASTIES.

- No. 1. AVALOKITEŚVARA (with octagonal pedestal, 5 inches high.)
No. 2. TWO BUDDHAS, SEATED SIDE BY SIDE (5 ½ inches high.)
No. 3. MAITREYA BODHISATTVA (with screen of ornamental figures, 7 ¾ inches high.)
No. 4. AVALOKITEŚVARA (with screen, 6 inches high.)
No. 5. AVALOKITEŚVARA (with screen in upper part of which are many small Buddhas, 4¼ inches high.)

OWNED BY COUNT MITSUAKI TANAKA.

(COLLOTYPE.)

Of the brozne images of Buddhas, made during the time of the Six dynasties, in Count Tanaka's collection, we have shown four in the twelfth volume. We now add five more to our series of reproductions; these being smaller in size, but more excellent in workmanship and more attractive in every way. The middle three (Nos. 2 to 4 inclusive) bear inscriptions. The second one, two Buddhas sitting side by side in one screen, represents Śākyamuni and Prabhūtaratna, and on the pedestal there is a legend running thus: "On the 2nd day, ###, 7th year of T'ien Pao, this image is prepared to secure the happiness of my deceased father and mother, by Li Ta T'ung, a follower of Buddha." T'ien Pao is the eponym of Wen Hsüan Ti, of the Northern Ch'i dynasty; the 7th year of that period corresponds to 556, Western calendar, when the Western Wei dynasty came to an end in the 3rd year of Kung Ti of that dynasty; also to the year of the end of the Liang dynasty of the South, in the 1st year of Tai P'ing of Ching Ti of that same dynasty: it also corresponds to the 17th year of Emperor Kimmei of our country. The third figure, Maitreya Bodhisattva, is very attractive in the decorative design of the screen, while the attitude of the figure is quite different from that of other images of the same Bodhisattva commonly seen in after times; he has a water-jar in the right-hand. The inscription of the pedestal runs thus: "On the 10th day, 6th month, 2nd year of Shen Kuei, this image of Maitreya Bodhisattva is prepared from my ardent devotion for the sake of peace in the country and for the happiness of my six kindred families, by Lin Shih Te, a native of ###, Tung-wu." This Shen Kuei is the eponym of Hsiao Ming Ti of the Northern Wei dynasty, the 2nd year of that period corresponds to 519, to the 18th year of Tien Chien of Wu Ti of the Southern Liang dynasty, and to the 13th year of Emperor Keitai of our country. The fourth image, shows that it is the figure of Avalokiteśvara with a lotus-bud in the right-hand and a water-jar in the left. The inscription on the pedestal is as follows: "On the 4th day, 10th month, 16th year of Tai Ho, this image is cast by Bhikshu Fui Chiao in memory of my deceased parents and for the sake of the young and old members of my family who are protected by a great number Buddhas." Tai Ho is the eponym of Hsiao Wen Ti of the Northern Wei dynasty; its 16th year corresponds to 492, to the 10th year of Ying Ming of Wu Ti, Southern Empire of Ch'i, and to the 5th year of Emperor Ninken of our country. The first image has a water-jar in the right-hand and a *pinda* in the left. The fifth image has the Chamara in the right-hand (the left hand is missing); from the small sitting images in the upper part of the screen, we readily understand that this figure of Avalokiteśvara is in very old style. The first image, which has protruding busts, is like a female and this leads us to suppose that it shows this deity as a transformation of some female deity of Brahmanism. These two images (first and fifth) were probably cast at the same time as the remaining three, perhaps during the Northern dynasty.

六朝銅佛造像五具(續前)

- 其五 銅佛(長四寸五分、高六寸六分)
- 其四 銅佛(長四寸五分、高六寸六分)
- 其三 銅佛(長四寸五分、高六寸六分)
- 其二 銅佛(長四寸五分、高六寸六分)
- 其一 銅佛(長四寸五分、高六寸六分)

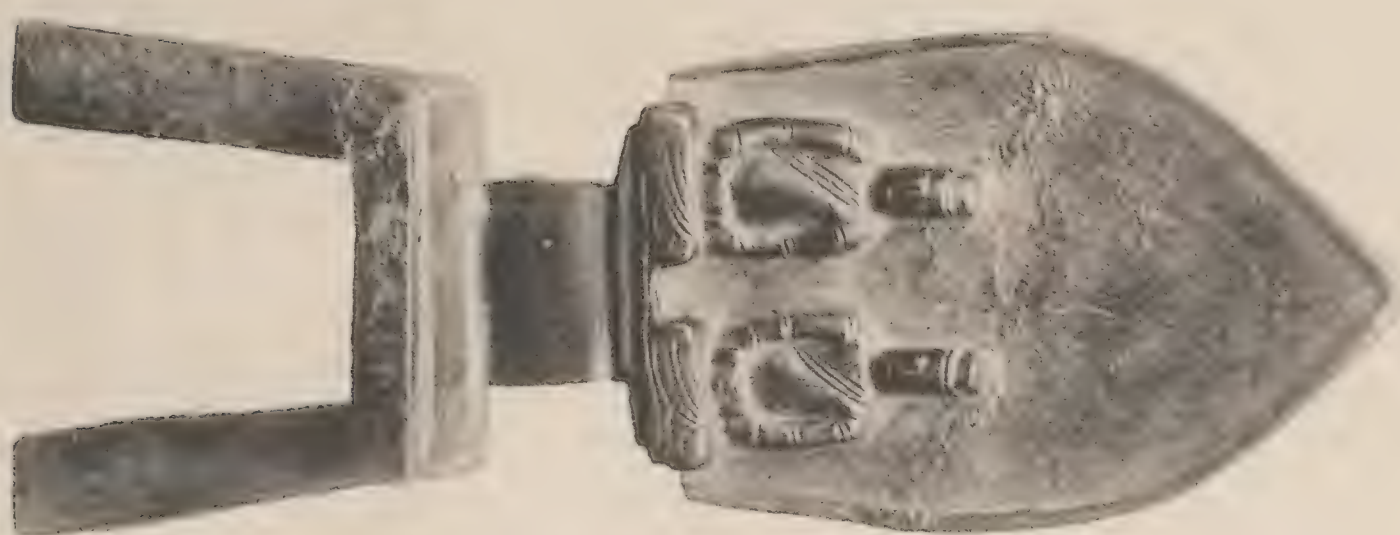
六朝銅佛造像五具(續前) 其五 銅佛(長四寸五分、高六寸六分) 其四 銅佛(長四寸五分、高六寸六分) 其三 銅佛(長四寸五分、高六寸六分) 其二 銅佛(長四寸五分、高六寸六分) 其一 銅佛(長四寸五分、高六寸六分)

MADE IN CHINA DURING THE TIME OF THE SIX MINOR DYNASTIES. BRONZE IMAGES OF BUDDHA AND BODHISATVA

- No. 1. AVAALOKITEŚVARA (with octagonal pedestal, 5 inches high).
- No. 2. TWO BUDDHAS, SEATED SIDE BY SIDE (5 1/2 inches high).
- No. 3. MAITRĪEYĀ BODHISATVA (with screen of ornamental figures, 7 3/4 inches high).
- No. 4. AVAALOKITEŚVARA (with screen, 6 inches high).
- No. 5. AVAALOKITEŚVARA (with screen in upper part of which are many small Buddhas, 4 1/2 inches high).

OWNED BY COUNT MITSUAKI TANAKA. (COPYING)

Of the bronze images of Buddhas, made during the time of the Six dynasties, in Count Tanaka's collection, we have shown four in the twelfth volume. We now add five more to our series of reproductions; these being smaller in size, but more excellent in workmanship and more attractive in every way. The middle three (Nos. 2 to 4 inclusive) bear inscriptions. The second one, two Buddhas sitting side by side in one screen, represents Śākyamuni and Prabhūtaras, and on the pedestal there is a legend running thus: "On the 2nd day, 2nd year of T'ien Pao, this image is prepared to secure the happiness of my deceased father and mother, by Li Ta Tung, a follower of Buddha." T'ien Pao is the epoch of Wen Hsüan, T'i of the Northern Ch'i dynasty; the 2nd year of that period corresponds to 556, Western calendar, when the Western Wei dynasty came to an end in the 3rd year of Kuang Ti of that dynasty; also to the year of the end of the Liang dynasty of the South, in the 1st year of Tai Ping of Ching Ti of that same dynasty; it also corresponds to the 17th year of Emperor Kienmu of our country. The third figure, Maitrĕyā Bodhisattva, is very attractive in the decorative design of the screen, while the attitude of the figure is quite different from that of other images of the same Bodhisattva commonly seen in after times; he has a water-jar in the right-hand. The inscription of the pedestal runs thus: "On the 10th day, 6th month, and year of Shen Kuei, this image of Maitrĕyā Bodhisattva is prepared from my ardent devotion for the sake of peace in the country and for the happiness of my six kindred families, by Lin Shih Te, a native of 222, Tung-wu." This Shen Kuei is the epoch of Hsiao Ming, T'i of the Northern Wei dynasty; the 2nd year of that period corresponds to 519, to the 18th year of T'ien Chien of Wen Ti of the Southern Liang dynasty, and to the 13th year of Emperor K'ai of our country. The fourth image, shows that it is the figure of Avalokiteśvara with a lotus-bud in the right-hand and a water-jar in the left. The inscription on the pedestal is as follows: "On the 4th day, 10th month, 18th year of Tai Ho, this image is cast by Bhikṣu Fui Chiao in memory of my deceased parents and for the sake of the young and old members of my family who are protected by a great number Buddhas." Tai Ho is the epoch of Hsiao Wen Ti of the Northern Wei dynasty; its 18th year corresponds to 502, to the 10th year of Ying Ming of Wen Ti, Southern Empire of Ch'i, and to the 5th year of Emperor Ninkien of our country. The first image has a water-jar in the right-hand and a bowl in the left. The fifth image has the Chandra in the right-hand (the left hand is missing); from the small sitting images in the upper part of the screen, we readily understand that this figure of Avalokiteśvara is in very old style. The first image, which has protruding busts, is like a female and this leads us to suppose that it shows this deity as a transformation of some female deity of Brahmanism. These two images (first and fifth) were probably cast at the same time as the remaining three, perhaps during the Northern dynasty.



義淵僧正木像 作者不詳

(身長三尺)

大和國岡寺藏

僧義淵俗姓は市往氏、大和の人なり、天智天皇の御代に出家して僧と爲り、元興寺の智鳳に學びて法相の宗匠たり、文武天皇の大寶三年僧正に任せられ、神龜五年十月寂す、門下極めて多く、玄昉、行基、良辨等、奈良朝の龍象は殆ど皆義淵の弟子なり、本品は即ち其の肖像にして、義淵の開創せし岡寺に傳はれり、我が國肖像彫刻中の最古作の一にして、寂後久しからずして凡そ天平年代に成れるものならむ、兩手に如意を把りて端坐せる姿態、衣褶の彫法と共に極めて宜しく、面貌の特相は必ずや義淵に酷似したるものなるべし

GIYIN SÔJÔ.

(Wooden statue, 3 feet in height.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, OKADERA, YAMATO PROVINCE.

(COLLOTYPE.)

The priest Giyin was born in the Ichiko family of Yamato province, and was ordained in the reign of Emperor Tenchi. After learning the Buddhist doctrine from Chihô, a priest of Gangôji, he became a master of the Hossô sect. In the 3rd year of Taiho, he was advanced to the rank of Sôjô. He died in the 10th month of the 5th year of Shinki (728). His disciples were many; among them, Gembô, Gyôgi, and Rôben, were the most eminent. Indeed, the famous priest of the Nara era mostly came from among Giyin's disciples. The statue representing him is preserved in the temple, Okadera, which was founded and built by him. Artistically it is very remarkable among our wood-carvings, for it is one of the oldest representing a human being, and was made not long after the priest's death, about the Tempyô period. The pose of the seated figure, holding in the hands a baton, and the folds of the robes are very natural and successful. We suppose that the peculiar countenance was intended to be an actual portrait of Giyin himself.

義興僧五木樂 作不詳

長三三

大正同國寺藏

此像の制作は、その名の通り、五木樂（ごもがら）という人物によってなされたものである。五木樂は、室町時代中期の僧侶で、京都の南禅寺に在りて、その寺の住持として活動した。この像は、五木樂の自像（みづかみ）と推定される。五木樂は、この像に、自らを「五木樂」と記し、その下に「大正三年」と刻した。この像は、大正三年（一九一四年）に、大正同國寺に寄贈された。この像は、五木樂の自像として、その名の通り、五木樂によってなされたものである。

GIYIN 2010.

(Wooden statue 3 feet in height)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE OF NANKAI, KANSAI PROVINCE.

IDENTIFICATION

The priest Giyin was born in the Ichijo family of Yamato province, and was ordained in the reign of Emperor Tenchi. After learning the Buddhist doctrine from Chihō, a priest of Gangōji, he became a master of the Hosō sect. In the 3rd year of Taihō, he was advanced to the rank of 2nd rank, lower grade. He died in the 10th month of the 5th year of Shōka (728). His disciples were many; among them, Gembō, Gyōgi, and Rōben, were the most eminent. Indeed, the famous priest of the Nara era mostly came from among Giyin's disciples. The statue representing him is preserved in the temple, Okadara, which was founded and built by him. Artistically it is very remarkable among our wood-carvings, for it is one of the oldest representing a human being, and was made not long after the priest's death, about the Tempyō period. The pose of the seated figure, holding in the hands a baton, and the folds of the robes are very natural and successful. We suppose that the peculiar countenance was intended to be an actual portrait of Giyin himself.



增長天及廣目天塑像

作者不詳

(各身長三尺四寸五分)

大和國 法相宗大本山法隆寺藏

增長天及び廣目天の事は第一冊戒壇院
四天王の説明に見るべし此の像は法隆
寺四天王中の二體にして製作の手法様
式設色の文様等頗る戒壇院四天王に酷
似せり蓋し亦奈良朝の遺品なるべし

VIRUDHAKA AND VIRUPHAKUSA.

(Clay statues; each, height 3 feet 5 $\frac{1}{8}$ inches including the demon pedestal.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, HÔRYŪJI, YAMATO.

(COLLOTYPES.)

We have told about these two deities when we reproduced the figures of the four Deva kings in Kaidan-in, Volume I. These images are two of the four statues of the Deva kings preserved in Hôryûji. The workmanship and the scheme of colouring resemble very closely those of Kaidan-in. We suspect these may have been produced during the Nara era.

佛立天女瀧日天聖帝

佛立天女

奈良縣三井寺正堂

大塚園 慈母宗大本山 龍泉寺藏

佛立天女の瀧日天の聖帝第一階の
佛立天女の瀧日天の聖帝第一階の
佛立天女の瀧日天の聖帝第一階の
佛立天女の瀧日天の聖帝第一階の
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佛立天女の瀧日天の聖帝第一階の
佛立天女の瀧日天の聖帝第一階の

VIRUDHAKA AND VIRUPHAKUSA.

(Clay statues; each, height 3 feet 2 1/2 inches including the demon pedestal.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, HÔRYŪJI, YAMATO.

(COLLECTED)

We have told about these two deities when we reproduced the figures of the four Deva kings in Kaigan-in, Volume I. These images are two of the four statues of the Deva kings preserved in Hôryûji. The workmanship and the scheme of colouring resemble very closely those of Kaigan-in. We suspect these may have been produced during the same era.





俱舍曼荼羅圖(絹本着色) 筆者不詳

(竪五尺四寸一分、横五尺八寸一分)

奈良華嚴宗大本山東大寺藏

俱舍曼荼羅は教主釋迦及び文殊、普賢の二菩薩、迦葉、阿難、迦多演
尼子、迦多演那、舍利弗、目連の六弟子を首めとして俱舍宗の先德
世友尊者、提婆設摩、阿羅漢、世親菩薩及び衆賢論師を圖し、加ふる
に梵天、帝釋及び四天王を以てしたるものなり、此の圖の東大寺
に存するは即ち同寺の俱舍の本處たりしを以てなり、書風頗る
高古、梵天、帝釋の如きは戒壇堂佛龕扇繪の趣を存し、諸比丘の如
きは興福寺乾漆十大弟子像に似たる所あり、憶ふに本圖は仁和
寛平の際より密教の極盛に壓せられて南都佛教の否運に傾く
前王朝の盛代弘仁乃至貞觀の交、相宗に龍象の輩出せし頃の製
作ならむか

MAṆḌALA OF ABHIDHARMA KOŚA SÂSTRA.

(*Kakemono*, coloured on silk; 5 feet 4 inches by 5 feet 9 inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, TÔDAIJI, NARA.

(COLLOTYPE.)

This Maṇḍala includes the images of the great teacher, Śākyamuni, the two Bodhisattva, Mañjuśrī and Samantabhadra, the Six disciples of Kāśyapa, Ananda, Kātyāyaniputra, Kātyāyana, Śāriputra, Maudgalyāyana, and patriarchs of the doctrine of this Scripture, Vasumitra Deva-Sarman, Vasubandhu and Saṃghabhadra, adding more images of the Devas of Brahmā and Indra, and four Deva Rājās.

The reason the temple, Tōdaiji, possesses this Maṇḍala is explained by the fact that it is the headquarters of the sect devoted to this doctrine. The character of the picture is very noble and antique. The figures of Brahmā and Indra resemble the style of the pictures on the folding-doors of the portable shrine at Kaidandō, while the representation of all the figures also resembles that of the dried lacquer statues of the ten great disciples, preserved at Kōfukuji. We think this picture must have been produced somewhere about the time of the Kōnin and Jōgwan periods (810 to 876), the prosperous time of our Sovereigns, when the followers of this doctrine were very numerous, and before the decline of the Buddhism of the Southern Capital, or Nara, because of the rising influence of esoteric Buddhism which replaced this doctrine totally in the Ninna and Kwampō periods (16th century).

[illegible]

華僑宗大本山東大學

（望正只四廿一景制至只八廿一景）

則合嬰菜繭圖(臨本舊鈔) 筆法不精

(Aleksewsky, coloured on silk; 5 feet 4 inches by 5 feet 9 inches).

LATEST RELEASES

OWNED BY THE TEMPLE, TÔDAJI, NARA.

(.29701100)

This Maṅgala includes the images of the great teacher, Śākyamuni, the two Bodhisattvas, Mañjuśrī and Samantabhadra, the Six disciples of Kāśyapa, Ananda, Kātyāvaniputra, Kātyāyana, Śāripuṭra, Maṇḍalyānu, and patriarchs of the doctrine of this Scripture, Vasaṃtita Deva-śarmā, Vasubandhu and Saṃghabhadra, adding more images of the Devas of Brahma and Indra, and four Deva Rājās.

Kamakura periods (13th century). Of the rising influence of esoteric Buddhism which replaced this doctrine totally in the Ninnō and very numerous and before the decline of the Buddhism of the Southern Capital, or Nara, because (810 to 820), the prosperous time of our Sovereigns, when the followers of this doctrine were picture must have been produced somewhere about the time of the Kōnin and Jōgan periods that of the chief Inceper statues of the ten great disciples, preserved at Kōfukuji. We think this doors of the portable shrine at Kaidandō, while the representation of all the figures also resembles and antique. The figures of Brahma and Indra resemble the style of the pictures on the folding-panels of the temple, Tōdaiji, possesses this Mañdala is explained by the fact that it is



諾矩羅、注荼半託迦、二尊者畫像

(絹本着色) 筆者不詳

十六幅中の二幅

(各 縦三尺一寸六分、横一尺七寸二分)

近江國天台宗來迎寺藏

十六羅漢のことは既に屢、前冊に述べたり、茲に出すものは錢舜舉支那宋末の人第四冊蓮花圖の説明を看よの筆と傳へらるゝ十六幅中の二幅にして、古來頗る有名なるものなり、然れども色紙形に施せる花鳥の文様及び書躰に徴するも到底支那人の手に成れるものにあらず、更に其畫を精鑒するに、人物及び樹木の描法の如き、毫も未だ李龍眠一派の影響を受けたる風趣を帶べるを見ず、思ふに是れ藤原時代に於ける名人の手に出でたるものなるべし、全躰の布圖亦頗る普通の羅漢畫に異りて一種高雅の趣致繚上に溢る、此種の畫中最も珍賞すべき一名蹟なり

NAKULA AND CULA PANTHAKA.

(Two *kakemono* of a set of sixteen, in colours on silk; each 3 feet 1 $\frac{2}{3}$ inches by 1 foot 8 $\frac{1}{2}$ inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, RAIKÔJI, ÔMI PROVINCE.

(WOOD-CUT AND COLLOTYPE.)

We have referred to the Sixteen Arhats several times. The pictures here reproduced, are chosen from sixteen alleged to have been painted by Ch'ien Shun-cheu (an artist who lived towards the close of the Sung dynasty, see pictures of Lotus Flowers in the 4th volume of this series). These latter are renowned pictures from olden times, but upon carefully examining the colouring of the figures and flowers and birds, given on upper part of each of the *kakemono*, as well as the calligraphy, we find the present ones to be quite different from Chinese productions, and in the treatment of the figures and the trees, we think they do not evince any trace of influence from Li Lung-min and others. We suspect these pictures were executed by an expert of the Fujiwara era. The composition is somewhat different from the ordinary Arhat pictures, yet it shows high taste. We concur in the opinion that these are to be considered first-class Arhat paintings of their kind.

南唐部第五諾
羅尊者



持軸山第十六注茶
半託迦尊者



聖徳太子畫像(絹本着色)筆者不詳

(竪三尺八寸、横二尺八寸二分)

播摩國鶴林寺藏

聖徳太子の御像は既に屢、之を掲げたり、本圖亦其の一異本とす、太子袈裟を纏ひ香爐を把りて立ち、二童子經篋と如意を奉じて之に侍し、添ふるに二天を以てす、描法輒雅にして畫相頗る古意あり、憶ふに第十三冊に掲げたる天台高祖及び聖徳太子畫像と製作の年代略、大差なく、恐らくは鎌倉時代初葉の遺作なるべし

PRINCE SHÔTOKU.

(*Kkakemono*, in colours on silk ; 3 feet 9 $\frac{1}{4}$ inches by 2 feet 9 $\frac{3}{8}$ inches.)

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, KWAKURINJI, HARIMA PROVINCE.

(COLLOTYPE.)

We have frequently introduced Prince Shôtoku to our readers. The picture here gives in another portrait, and represents him as carrying an incense-burner and wearing the robe called *kesa*. He is accompanied by two acolytes, holding, respectively, a scripture case and a ceremonial baton. The figures of two Devas are added. The character of the brushwork is very soft and the figures are antique in style. We suppose this will be a production of the beginning of the Kamakura era, and of about the same time as the picture of an Eminent Priest of the Tendai Sect and Prince Shôtoku, which was given in the 13th volume.

この書は、神皇正統記の遺書である。

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神皇正統記の遺書である。

神皇正統記の遺書である。

(Xxxxxxxx in colour on silk; 3 feet 9 inches by 2 feet 9 inches).

ARTIST UNKNOWN.

OWNED BY THE TEMPLE, KWAKURINJI, HARIMA PROVINCE.

(COLLOTYPE.)

We have frequently introduced Prince Shôtoku to our readers. The picture here gives in another portrait, and represents him as carrying an incense-burner and wearing the robe called *kyôz*. He is accompanied by two acolytes, holding respectively, a scripture case and a ceremonial baton. The figures of two Devas are added. The character of the brushwork is very soft and the figures are antique in style. We suppose this will be a production of the beginning of the Kamakura era, and of about the same time as the picture of an Eminent Priest of the Tondai Sect and Prince Shôtoku, which was given in the 13th volume.



觀自在菩薩圖(絹本着色)

傳支那唐朝吳道子筆

(竪五尺六寸五分、横三尺四寸一分)

京都臨濟宗大本山大徳寺藏

本圖は佛説高王白衣觀音經(僞經)に依りて畫ける白衣觀音の圖なり、同經に曰はく、「海中涌出普陀山、觀音菩薩在其間、三根紫竹爲伴侶、一枝楊柳洒塵凡、鸚鵡銜花來供養、龍女獻寶寶千般、脚踏蓮花千朶現、手持楊柳度衆生」と、圖相全く之に合へり、右方下隅の童子は即ち善財にして、同經にも見えたる「五十參善財知識」の一相なり、此の圖傳へて吳道子の筆と爲せり、其の藍本は縱令支那宋元に出でたるなるべしと雖も、畫は正に日本作にして、而も其の畫風より察すれば鎌倉時代に屬するものゝ如し、精密巧麗一種の特色を具へたる名品とす

AVALOKITEŚVARA BODHISATTVA.

(*Kakemono*, coloured on silk; 5 feet 10 inches by 3 feet 6 inches.)

SAID TO BE BY WU TAO-TZE (TANG DYNASTY, CHINA).

OWNED BY THE TEMPLE, DAITOKUJI, KYÔTO.

(COLLOTYPE.)

This picture represents Avalokiteśvara in white robes and follows the tradition given in the Pāṇḍaravāsini-Avalokiteśvara-Bodhisattva-Sūtra (a false Buddhist sūtra). The pertinent text runs as follows: "The mountain, Potalaka, sprang forth from the midst of the ocean and Avalokiteśvara stays on that mountain, along with the three purple bamboos and a willow-tree that stand beside him to shield him from the dust. A parrot descends with a flower in its beak and offers it; the serpent-lady also presents jewels to the number of many thousands. He stands on lotus-flowers that grow luxuriantly, thousands of them, and in his hand he holds a branch of willow as a sign of his desire to give salvation to living beings." The composition of the picture coincides with this narrative. In the lower left-hand corner is seen a youth, *Shan T'sai*, who is connected with the following statement: "To this place comes the youth, *Shan T'sai* for the fifty-third time." The picture is alleged to have been painted by Wu Tao-tze, but we see that it is clearly a Japanese production, although the model undoubtedly was taken a picture of Sung or Yuan dynasty, China; and, upon examining it closely, we are led to think that it belongs among the productions of the Kamakura period, for it has their special style of minute and remarkable colouring.

食料外に於ては、
のく、
讀み、
西、
下

本書の「」は、其の書風より推して、
武田出づるものなるべしと鑑を考へて日
蓮千の筆と認め、其の蓋本の題合を宋
三參善相「鑑」の一昧なりとの誤解を興
し、單に善相の「」と同鑑の「」を見れば五十
坐」と圖譜全くと合へり、亦た下圖の蓮千
繪畫堂下段題蓮華千葉唐平親経師來
持邊一對は、琳瑯璽具饒饒濟茶事并寶藏文
中龍馬寺寶山、瑞音菩薩並其間二琳瑯并餘
畫ひる自ら瑞音の圖なり同鑑に曰く、瑞

(續)五十六世至六十三世

蘇文淵題吳道子

自非吾國(蘇本舊)

(Akakawa, coloured on silk; 5 feet 10 inches by 3 feet 6 inches.)

SAID TO BE BY WU TAO-TZE (TANG DYNASTY, CHINA).

OWNED BY THE TEMPLE, DAITOKUJI, KYOTO.

Introduction



十界圖(絹本着色) 傳巨勢弘高筆

第一 畜生道禽獸蟲殘害圖(竪五尺一寸三分、横二尺二寸四分)

第二 天道歡樂圖(竪横同前)

第三 天道歡樂圖の一部分

近江國 天台宗 來迎寺藏

來迎寺寶襲の十界圖は都て十五幀あり、十界圖と稱すと雖も四聖界、佛界、菩薩界、聲聞界、緣覺界を闕きて天道、人界、阿修羅、畜生、餓鬼、地獄の六道あるのみ傳へ云ふ、此の畫は圓融天皇永觀二年惠心僧都の畫かしむる所、元三十幅ありしが、四聖界十五幅は元龜の兵火に失せたりと、されど此の寺の緣起には六道繪相と記したれば、初めより六道十五幅にて全きものなりしやも知るべからず、十五幅とは地獄界五幅、閻魔王決斷罪科輕重圖、等活地獄殺生罪報圖、黑繩地獄偷盜等罪報圖、衆合地獄邪淫等罪報圖、無間地獄四重五逆罪報圖、餓鬼道飢渴苦圖一幅、畜生道禽獸蟲殘害圖一幅、阿修羅道常論鬪圖一幅、人間界六幅、人道九相圖、生老病死四苦相圖、生別死別風火水不慮難圖、山海空市無常相圖、殺父業因念佛功力圖、念佛證據圖、天道歡樂圖一幅是れなり、筆者は初め惠心僧都と傳稱せしが、後巨勢弘高の筆と云ふ、然れども全體必ずしも一人の手に成れるに非ざるべきことは、茲に掲げたる二幅の中にても、畜生圖と天道圖との樹木の畫風の相異に徴することを得べきのみならず、之を繪卷物の畫風に比して考ふれば、本品は恐らくは鎌倉時代初葉の製作なるべく、先に第十三冊に掲げたる十界圖等と大いなる年代の隔歴なからむ、弘高の事は第十四冊延年舞圖の説明を參看すべし。

THE TEN REGIONS OF THE UNIVERSE.

(*Kakemono*, coloured on silk; each 5 feet 1 ½ inches by 2 feet 3 inches.)

SAID TO BE BY HIROTAKA KOSÉ.

OWNED BY THE TEMPLE, RAIKÔJI, ÔMI PROVINCE.

(COLLOTYPES.)

1. Birds, beasts, and insects destroying each other, in the region of brutes.
2. Luxury in the region of Devas or gods.
3. A portion of the luxury in the region of gods.

The so-called pictures of the ten regions, consist of fifteen *kakemono*, and although the name is what it is, yet they embrace, in fact, only the six lower regions, of the gods, of men, of titans, of beasts, of ravenous demons, and hell; while they lack the four divine regions of Buddhas, of Bodhisattvas, of Śravakas, and of Pratyeka Buddhas. Now, according to tradition, it is said that these pictures were done at the request of Yeshin Sôzu, in the 2nd year of Eikwan (984), in the reign of Emperor Enyû, and originally comprised thirty; the fifteen, which represented the four enlightened regions, were destroyed by fire in the civil war of the Genki period (1570-2). Yet, in the historical description of the temple, it is said of the pictures: "the pictorial representations of Six paths or regions," which seems to indicate clearly that only the six inferior regions were depicted in fifteen *kakemono* from the begining. These fifteen are as follows; the region of Naraka, or hell, in five; first, Yama king inflicting heavy or light punishment on the dead, according to the character of their offences; second, punishment in Sanjiva hell for the crime of death or murder; third, punishment in Kalasutra hell for stealing and robbery; fourth, punishment in Sainghata hell for adultery; fifth, punishment in Avichi hell for the four outrageous crimes: for the region of ravenous demons, there is but one, representing the awful pains of hunger and thirst: for the region of beasts, there is one, representing the common destruction of birds, beasts, and insects: for the region of Asura or titans, there is one, representing the habitual fighting and wounding among that class of beings: for the region of men, there are six; representing first, the nine stages of man; second, the four pains of birth, decay, sickness, and death; third, departing from relatives and friends, either at death or while still living, and calamity by storm, fire, or deluge; fourth, being in a transient or changing condition, as in a mirage on land or sea; fifth, the merit of pronouncing the name of Buddha, efficacious even for a person who has murdered his father; sixth, testifying to the merit of repeating the sacred name of Buddha. For the region of the gods there is one, depicting luxury.

It was believed by people in ancient times that Yeshin Sôzu himself painted these pictures; but in modern times they have come to be looked on as the work of Hirotaka Kosé. But it is manifest that they were not all done by one and the same artist, as anyone can see from the difference between the two forms of treatment followed in representing beasts and gods; and especially in the pictorial representation of trees. If we compare the brushwork of this group of *kakemono* with that seen in picture-rolls, we are led to suppose that this set of pictures belongs, perhaps, to the begining of the Kamakura era, and that there is not much difference in date between them and the "Ten Regions," given in Volume XIII. For information about the artist, Hirotaka Kosé, the reader is referred to the text accompanying the picture of the "Ennen Dance," in Volume XIV.



此圖之繪法與無極分教時
 可謂一筆宮中未所習也
 一、八景之始及極
 一、地水火風之
 一、可謂古今第一奇畫也
 張大雅不刊





山水圖(絹本墨畫) 傳宋朝馬達筆

(竪八寸五分、横一尺一寸三分)

侯爵黒田長成君藏

馬達の畫は先に第九冊に山水圖、第十三冊に
林和靖圖、第十五冊に山水圖を掲げたり、本圖
を以て之を前三者の頗る銳辣なる筆意に比
ぶるに、渾厚樸雅較、情趣を異にして、本品の寧
ろ勝れるを認む、馬達の遺作と傳稱せらるゝ
ものゝ中、本品の如きは即ち其の尤なるもの
なり

LANDSCAPE.

(*Kakemono*, monochrome on silk; 9 inches by 1 foot 1½ inches.)

SAID TO BE BY MA KUEI (SUNG DYNASTY, CHINA).

OWNED BY MARQUIS NAGASHIGÉ KURODA.

(COLLOTYPE.)

From among pictures by Ma Kuei, we have presented our readers with reproductions of a landscape, in the ninth volume; the portrait of Lin Hai-ching, in the thirteenth volume; and another landscape, in the fifteenth volume. Upon comparing this picture with those already given, we find this to be rather superior in its rich taste, moderation, and elegance; the other three seeming to have been sketched with somewhat rough brushwork. We may, therefore, see that this work is the most successful of the extant pictures alleged to be Ma Kuei's productions.

山水圖本題



梵天及焰摩天畫像(絹本着色)

傳 高階隆兼筆

(各 竪四尺九寸八分、横一尺八寸一分)

近江國 天台宗來迎寺藏

梵天の事は第三冊、焰摩天の事は第十二冊に之を説き、隆兼は第二冊に石山寺縁起、第五冊等に春日驗記を出だして既に之を紹介せり、本圖は亦十二天畫像中の各一幀にして傳へて隆兼の筆と稱す、其の圖樣及び描法の樣式を見るに先に第二冊に掲げたる神護寺の宅摩勝賀筆十二天圖に酷似せり、然れども宋風を祖述したりと傳へらるゝ勝賀の畫としては、寧ろ第六冊所載の東寺十二天圖の信すべきに如かざるを思へば、此の種の畫風は宅摩派の尙未だ宋風に化せざる頃の樣式を傳へたるものにして、而も同一畫風なる神護寺の十二天よりも本圖の年代較、新なるを觀て、本圖は其の系統の鎌倉時代中葉以後の作に係るものなるべきを想はるゝと共に、年曆は凡そ隆兼頃の物と爲して大差なからむ

BRAMA-DEVA AND YAMA-DEVA.

(Two of the twelve *kakemono*, in colours on silk; each 4 feet 11 $\frac{1}{2}$ inches by 1 foot 9 $\frac{3}{4}$ inches.)

SAID TO BE BY TAKAKANÉ TAKASHINA.

OWNED BY THE TEMPLE, RAIKÔJI, ÔMI PROVINCE.

(COLLOTYPES.)

We have given some account of Brahma-deva in Volume III. and of Yama-deva in Volume XVII. Of the artist Takakané, we have spoken in Volume II., in connection with a pictorial history of the temple, Ishiyamadera; and in Volume V. with the history of Kasuga deity. The two figures represented in these *kakemono* are taken from a set of twelve Devas which tradition says were painted by the artist, Takakané. After carefully examining the character of the composition and the brushwork, we find a certain resemblance to the figures of the Twelve Devas by Shôga Takuma, owned by Jingoji, and which were reproduced in Volume II. As for the work of Shôga Takuma, we may safely rely upon the figures of the Twelve Devas, belonging to the temple, Tôji, which were reproduced in Volume VI., since it is said that he had been much influenced by his study of Sung pictures: this makes us judge that the present pictures belong to the time before the introduction of the Sung style of picture into the Takuma school. Moreover, these were probably executed later than the Twelve Devas of Jingoji, although there is a close resemblance, and we come to the conclusion that we may fix the date a little after the middle of the Kamakura era, and that they were done by some artist of that school. From this point of view, we do not find any reason to contradict the tradition which attributes them to Takakané.





阿羅漢圖(絹本着色) 傳僧明兆筆

(竪五尺六寸五分、横二尺九寸四分)

京都臨濟宗大本山東福寺藏

茲に出すものは古來兆殿司の筆と傳へて有名なる五百羅漢圖五十幅(内三幅缺)中の一にして、第一冊にも既に其一幅を掲載せり、曩にも記せるが如く、人物、家屋、樹石等の結構布置の巧妙なる、落筆傳彩の卓拔なる、明兆が模範とせる支那名匠の妙品を凌駕するの概あり、故に本畫を以て或は明兆の作にあらずして宋朝若くは元代の大家の作ならんと稱する者あり、兎に角、本畫は支那及び本朝の羅漢畫中の白眉と稱すべきものなり

ARHATS.

(*Kakemono*, coloured on silk; 5 feet 7 $\frac{3}{4}$ inches by 2 feet 11 inches.)

SAID TO BE BY MYÔCHÔ.

OWNED BY THE TEMPLE, TÔFUKUJI, KYÔTO.

(WOOD-CUT.)

The picture of Arhats, here reproduced, is one of a set of fifty *kakemono*, representing 500 Arhats, famous in our Art history, and concerning which there is a tradition that they were painted by Myôchô or Chô Densu in olden times (three of the *kakemono* are lost). In the 1st volume of this series we have already given one picture of the set, and, as we stated at that time, the figures, houses, trees, and rocks are well conceived and distributed in a skilful manner, while the excellent brushwork and delicate colouring make us think it superior to the productions of the eminent Chinese artists to whose work Myôchô was endeavoring to approach. For these reasons, some critics attribute these pictures to a Chinese master of the Sung or Yuan dynasty. Let that be as it may, we can endorse the opinion that they are most excellent among Arhat pictures, either in China or in our own country.

新編長江圖志

they are most excellent among Achat pictures, either in China or in our own Sung or Yuan dynasty. Let that be as it may, we can endorse the opinion that For these reasons, some critics attribute these pictures to a Chinese master of the eminent Chinese artists to whose work MYÔCHÔ was endeavoring to approach. The brushwork and delicate colouring make us think it superior to the productions of rocks are well conceived and distributed in a skillful manner, while the excellent picture of the set, and, as we stated at that time, the figures, houses, trees, and of the KAKEMONO are lost). In the 1st volume of this series we have already given one tradition that they were painted by MYÔCHÔ or CHÔ DENNAN in older times (three representing 500 Achat, famous in our Art history, and concerning which there is a The picture of Achat, here reproduced, is one of a set of fifty KAKEMONO, country.



育王山圖(紙本淡彩) 僧雪舟筆

(竪三尺三寸七分、横一尺四寸六分)

男爵三井八郎右衛門君藏

育王山は徑山と共に支那に於ける禪宗の名刹にして、輪奐宏壯、當時に冠たりと云ふ。本圖は其落款によりて見るに、恐らくは雪舟が明に在りしとき其眞景を寫して便船に託し、之を我が慈視院に送れるものなるべし。果して然らば雪舟五十五六歳の作にして、其落筆雪舟の他の畫蹟に於て見るが如く強健ならざるは、偶以て其歸朝以前の作なることを證するに足れり。其布局秀拔、渲染高逸、曩に出だせる東福寺眞景圖と共に推して雙璧と稱すべきものなり。

YÜ WAN SHAN.

(*Kakemono*, slightly coloured on paper; 3 feet 4 inches by 1 foot 6 inches.)

BY SESSHÛ.

OWNED BY BARON HACHIROYEMON MITSUI, TOKYO.

(COLLOTYPE)

The temple, Yü Wan Shan, as well as that known as Ching Shan, was very famous among followers of the Zen sect in China. If we draw a correct inference from the remarks written on this picture, we think it was painted by Sesshû while he was in China, and that it was sent to the temple, Jishi-in, by some merchant vessel coming to our country. The brushwork is not very forcible, when we compare it with other productions by this artist, and this fact would tend to prove that it was executed before Sesshû's return to his native country, and when he had not yet reached the maturity of his art. The excellent arrangement of details and the refined taste of the tone of the India-ink, are quite as good as we see in the picture of the temple, Tôfukuji, which we reproduced in Vol. XVI. of this series: this tends to confirm our statements.

此畫して變遷を辨すへきものなり
我佛道業高麗畫の出てくる東福寺真景圖を其
時以前の作なることを鑑するに足れり其畫
に於て見るべき如く懸絶はるるを以て其
正十五六歳の作にして其畫筆畫の他の畫
懸絶に送れるものなるべし果して然らば畫
しとも其眞景を寫して眞景に託してを其
落款にもより見るに恐らくは畫の明に在り
にして神象を畫當に懸たりと云ふ本圖は其
育王山の聖山と共に支那に於ける禪宗の畫
民書 三井八郎古瀬門書
(墨三具三寸五分 一具四寸六分)

育王山圖(藏本) 曾雲舟筆

YÜ WAN SHAN.

(Yasumono, slightly coloured on paper; 3 feet 4 inches by 1 foot 6 inches.)

BY SESHÜ.

OWNED BY BARON HACHIROFEMON MITSUI, TOKYO.

(COLLOTYPE)

The temple, Yü Wan Shan, as well as that known as Ching Shan, was very famous among followers of the Zen sect in China. If we draw a correct inference from the remarks written on this picture, we think it was painted by Seshü while he was in China, and that it was sent to the temple, Jishi-in, by some merchant vessel coming to our country. The brushwork is not very forcible, when we compare it with other productions by this artist, and this fact would tend to prove that it was executed before Seshü's return to his native country, and when he had not yet reached the maturity of his art. The excellent arrangement of details and the refined taste of the tone of the India-ink are quite as good as we see in the picture of the temple, Tôfukujî, which we reproduced in Vol. X. of this series: this tends to confirm our statements.



原大明國之月寺之西寺之送地
為視院四即美重之在雪州

佛之

佛舍利

寺

惠可斷臂圖(紙本墨畫) 僧雪舟筆

(竪六寸六分、横三尺七寸五分)

尾張國 齋年寺藏

支那禪宗の第二祖惠可、其の師達磨に參し、徹宵雪中に立ちて教を請ひ、尙小徳輕心の以て眞乘を冀求するに足らざることを誨へられ、左臂を斷ちて精進の心切なるを示す、此の事傳へて禪宗の佳話好箇の一題目たり、本圖は雪舟遺作中著名の一傑作とす、人物の描法稍素樸に過ぐと雖も其の心機の況出は、則ち之に依りて見るべきのみならず、石脈皴法に至りては、殆ど至妙を極めて古今に獨步せり、雪舟七十七歳明應五年の老筆とす

FUI K'O CUTTING OFF HIS ARM.

(*Kakemono*, monochrome on paper; 6 feet 7 inches by 3 feet 9 inches.)

BY SESSHŪ.

OWNED BY THE TEMPLE, SAINENJI, OWARI PROVINCE.

(COLLOTYPE.)

When Fui K'o (the second patriarch of the Zen sect in China) displayed his ardent desire to receive the instruction of his teacher, Boddhi Dharma, by standing overnight in the snow, that teacher would not permit him to be taught the doctrine, for he suspected Fui K'o would not be worthy of it and would not be patient in practicing it. Then the disciple, to show his fortitude and patience, cut off his left arm. This episode is a familiar legend with the Zen sect. The picture here reproduced, depicting the scene, is a renowned masterpiece among Sesshū's productions. Although the figure of the person is rather rough and plain in drawing, yet we must acknowledge the sincerity of this man's will. The way of treating the rocks and their fissures, is most excellent and can scarcely be rivalled by another artist, whether of ancient or of modern time. The picture came from the old, trained hand of Sesshū in the 5th year of the Meiwa period (1768), when he was in the seventy-seventh year of his age.

雖も古今の書史は、其供ふすに盡く然らず
 のるむとす。不細慮者に至りては、欲するを録さ
 るゝ其の心謝の品出れ頭と云ひ謝りと見らへ
 書論の一擧半とせし人等、謝者兩集對に斷うと
 有の書論彼商の一題目とて本國の雲根藏書中
 隔より辭筆の心附あるを示す流の事謝へ了顯
 業來するなりと知ることを第一とし、京書さ
 中二立すと雖も、偏り偏小懸断心の以て其乘
 至抵顯宗の案二脈恵同其の福蓋程が變じ端資

（理六廿六爻三貝市正兌）

燕下關習圖（藏本墨畫）
俞雲從筆

(Kykemen, monochrome on paper; 6 feet 7 inches by 3 feet 9 inches).

012212 79

OWNED BY THE TEMPLE, SAINENIT, OWARI PROVINCE.

(COLLTY BE.)

When T'ai K'o (the second patriarch of the Zen sect in China) displayed his ardent desire to receive the instruction of his teacher, Bodhi Dharmas, by standing overnight in the snow, that teacher would not permit him to be taught the doctrine, for he suspected T'ai K'o would not be worthy of it and would not be patient in practicing it. Then the disciple, to show his fortitude and patience, cut off his left arm. This episode is a familiar legend with the Zen sect. The picture here reproduced, depicting the scene, is a renowned masterpiece among Sesshū's productions. Although the figure of the person is rather rough and plain in drawing, yet we must acknowledge the sincerity of this man's will. The way of treating the rocks and their fissures is most excellent and can scarcely be rivalled by any other artist, whether of ancient or of modern time. The picture came from the old trained hand of Sesshū in the 5th year of the Meiwa period (1768), when he was in the seventy-seventh year of his age.



明末畫師丁巳年所作

文殊師利菩薩圖(紙本墨畫)

僧祥啓筆

(竪三尺、横一尺二寸)

東京片野邑平君藏

祥啓は既に屢之を紹介し、文殊の事も先に既に説明せり、本圖無款なりと雖も、人物の相貌衣褶の描法より其の墨致に至るまで、祥啓の遺品たること毫も疑ひなき一佳作なり

MAÑJUŚRĪ BODHISATTVA.

(*Kakemono*, monochrome on paper; 3 feet by 1 foot 2 ½ inches.)

BY KEI-SHOKI.

OWNED BY MR. SATOHIRA KATANO, TOKYO.

(COLLOTYPE.)

We have already mentioned the priest Kei-shoki and Mañ-juśrī. Although this picture has no sign of the artist's own name, we can easily prove it to be Kei-shoki's successful work by the countenance, the sweep of the robes, and the technique.

しき

世界の傑品たることを證明するは第一、其の
材料と技術とを比較し、上と下の懸絶に在るもの
に、其の材料も、その技術も、ともに優れ、且、
其の表現も、その内容も、ともに優れ、且、

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OWNED BY MR. SATOHARA KATANO, TOKYO.

(Incorporated in the State of New York)

We have already mentioned the priest Kishiki and Man-
jishi. Although this picture has no sign of the artist's own name,
we can easily prove it to be Kishiki's successful work by the
countenance, the sweep of the robes, and the technique.



山水圖卷(紙本水墨)

支那明朝王仁筆

(竪九寸二分、横九尺六寸)

尾張國小鈴谷盛田久左衛門君藏

王得仁、名は仁、字を以て行はる、正統頃の人なり、本圖は其の遺品中の一佳作にして、巧密清麗、江山の變化を曲盡す、亦得易からざる能手なり

LANDSCAPE.

(Picture-roll, monochrome on paper; 11 inches by 8 feet 8 ½ inches.)

BY WAN JEN, MING DYNASTY, CHINA.

OWNED BY MR. KYÛZAYEMON MORITA,
OWARI PROVINCE.

(COLLOTYPE.)

Wan Tei-jen's real name was Jen, but he was widely known by his pseudonym, Wan Tei-jen. He was a man who lived during the time of Cheng T'ung period (1436-1499). This picture is an excellent example of his productions and depicts rivers and mountains in a great variety of phases, with a minute, clear touch of the brush. He must be admitted to have been a successful artist in this kind of picture.

る 遊 手 ば ら

常 常 麗 江 山 の 變 化 を 曲 畫 す 亦 特 長 也
は 本 圖 其 の 畫 品 中 の 一 冊 也
王 晉 仁 谷 仁 字 公 以 て 行 名 五 湖 門 の 人

其 題 圖 小 繪 卷 藤 田 八 尺 横 門 也

(總 式 中 二 卷 附 式 以 外 也)

支 那 則 例 主 仁 筆

山 水 圖 卷 (藤 本 水 墨)

LANDSCAPE.

(Picture-roll, monochrome on paper; 11 inches by 8 feet 8 inches.)

BY WAN JEN, MING DYNASTY, CHINA.

OWNED BY MR. KUNYAMON MORITA,

OSAKA PROVINCE.

(COLLOTYPE.)

Wan Jen's real name was Jen, but he was widely known by his pseudonym, Wan Jen. He was a man who lived during the time of Cheng Tung period (1436-1490). This picture is an excellent example of his productions and depicts rivers and mountains in a great variety of phases, with a minute, clear touch of the brush. He must be admitted to have been a successful artist in this kind of picture.



山水圖(紙本墨畫) 僧雪村筆

(竪一尺二寸八分、横三尺二寸五分)

京都臨濟宗金地院藏

雪村(天文頃即ち西暦第十六世紀の
央)の傳及び其作品は本書第三冊以
下既に屢之を掲載せり、茲に出すも
の亦雪村の筆とす、甚だ苦心經營の
作にはあらざれども、筆致渾厚、濃墨
滋潤にして滿幅一點の匠氣なきと
ころ、流石に一代の大家たる雪村が
禪餘の墨戯に成れるを知るに足る
べし

LANDSCAPE.

(*Kakemono*, monochrome on paper; 1 foot 10 inches by 3 feet 4 inches.)

BY SESSON.

OWNED BY THE TEMPLE, KONCHI-IN, , KYÔTO.

(COLLOTYPE.)

The life and productions of Sesson (middle of the 16th century) have been alluded to several times since the 3rd volume of this series. The picture here reproduced was also executed by him. Although we think it was not executed with the full intensity of his energy, yet the free brushwork and the rich tone of the India-ink fill every part of the canvas, and are very regular and simple. This makes us think that the picture was done when the artist found a little leisure after a service of meditation upon the mysteries of the Zen doctrine. It was done by this renowned, great priest whose success in the Fine Arts was as great as that of his ecclesiastical work.

へし

藤樹の墨蹟に就けるを以て足る
この書は第一の大家たる藤樹の
遊覧として藤樹一編の匠意はさ
ずにはあらずとも、筆致、墨、墨
の亦藤樹の筆とす、若し苦心、營
下の藤樹の筆とす、若し苦心、營
央の藤樹の筆とす、若し苦心、營
雪村(大文)の筆とす、若し苦心、營

京都府立総合資料館

第一頁二枚八分、第三頁二枚五分

山水圖(紙本墨畫) 僧蓮村筆

LAMBOGRAPH

(Yamaguchi monochrome on paper; 1 foot 10 inches by 3 feet 4 inches)

BY Sesson

OWNED BY THE TEMPLE, KONCHIN, KYOTO

(COLLOTYPE)

The life and productions of Sesson (middle of the 18th century) have been
alluded to several times since the 3rd volume of this series. The picture here
reproduced was also executed by him. Although we think it was not executed
with the full intensity of his energy, yet the free brushwork and the rich tone of
the India-ink fill every part of the canvas, and are very regular and simple. This
makes us think that the picture was done when the artist found a little leisure after
a service of meditation upon the mysteries of the Zen doctrine. It was done by
this renowned, great priest whose success in the fine arts was as great as that
of his ecclesiastical work.



草花群鶉圖雙幅絹本着色

支那明朝戴進筆

(各堅三尺一寸八分、横一尺四寸四分)

男爵三井八郎右衛門君藏

戴進のことは第十三冊、松亭讌壽圖の説明中之を述べたり、茲に掲ぐる雙幅は亦戴進の傑作にして、甲は草花の烈風に吹かるゝ處群鶉の飛翔するを寫し、乙は雨後の花鳥を圖したるものにして、落筆精到、毫鋒勁拔、傳彩亦妍麗、天真の妙を發揮して餘蘊なし、明朝花鳥畫中優品の一なりと稱すべし

QUALL AMONG FLOWERS.

(A pair of *kakemono*, in colours on silk; each 3 feet 2½ inches by 1 foot 6 inches.)

BY TAI CHIN (MING DYNASTY CHINA).

OWNED BY BARON HACHIROYEMON MITSUI, TOKYO.

(COLLOTYPES.)

We have described Tai Chin in connection with his picture "Toasting One Another's Health," in the 13th volume. The pair of *kakemono* here reproduced, will be admitted to be masterpieces by this artist: the first one represents the flight of a covey of quail and foliage and flowers blown by a strong wind; the second shows the flowers and the same kind of birds after the rain has ceased. The brushwork is carried out delicately, each stroke is forcible and the colouring is remarkable. To sum up in a few words, these canvases depict the bright and pleasant side of a natural scene. We think they must be given a place among the first-class flower and bird pictures of the Ming dynasty, China.

草花集錦圖雙幅(絹本着色)
 支那則朝藏進筆
 景翁三十八人集古繪門畫藏
 (各幅三尺一寸八分、每幅一尺四寸四分)
 草花集錦圖雙幅(絹本着色)
 支那則朝藏進筆
 景翁三十八人集古繪門畫藏
 (各幅三尺一寸八分、每幅一尺四寸四分)

QUAIL AMONG FLOWERS.
 (A pair of quail, in colours on silk; each 3 feet 2½ inches by 1 foot 6 inches.)
 BY TAI CHIN (MING DYNASTY CHINA).
 OWNED BY BARON HACHIROHEMON MITSUI, TOKYO.
 (COLLOTYPES.)
 We have described Tai Chin in connection with his picture "Tasting One Another's Health," in the 13th volume. The pair of quail here reproduced, will be admitted to be masterpieces by this artist: the first one represents the flight of a covey of quail and foliage and flowers blown by a strong wind; the second shows the flowers and the same kind of birds after the rain has ceased. The brushwork is carried out delicately, each stroke is forcible and the colouring is remarkable. To sum up in a few words, these canvases depict the bright and pleasant side of a natural scene. We think they must be given a place among the first-class flower and bird pictures of the Ming dynasty, China.





孔雀圖(絹本墨畫)

傳支那明朝林良筆

(竪五尺六寸三分、横二尺一寸六分)

京都臨濟宗高臺寺藏

林良字は以善、廣東の人なり、書を以て内廷に供奉す、着色の花卉翎毛を書けば極めて精麗なれども、版刻の書の如くにして生意なし、之に反して水墨の禽鳥樹木を書けば筆勢極めて適勁にして草體の書の如く、又能く俗氣を脱せりと云ふ、其の蹟多く我が國に傳存す、本圖の如きは即ち其の一佳品なり、勁拔の筆墨縱横自在、眞に傳記の言ふ所に合へるを見る、宜なり有明一代の能手と稱せらるゝや

PEACOCK.

(*Kakemono*, monochrome on silk; 5 feet 7½ inches by 2 feet 2 inches.)

SAID TO BE BY LIN LIANG, MING DYNASTY, CHINA.

OWNED BY THE TEMPLE, SHÔKOKUJI, KYÔTO.

(COLLOTYPE.)

Lin Liang, pseudonym I-shan, was a native of Kwang-tung, and became a professional artist of the Imperial Household. He could paint pictures of flowers and birds in colours, but such things were not as lifelike as were some printed sketches; yet on the contrary, in his thin-ink pictures of birds or trees, the touch of his brush was very forcible, like the running hand of some eminent calligraphist, and quite free from low taste or objectionable style of painting. His works have been handed down in Japan in no small numbers, and among those to be found here, this is an excellent specimen; the brushwork displays remarkable taste, just as tradition informs us. We see many reasons for his being called one of the most eminent hands at this kind of painting.

升雲閣(熊本縣)

林良

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The artist, pseudonym I-shan, was a native of Kwang-tung, and became a professional artist of the Imperial Household. He could paint pictures of flowers and birds in colours, but such things were not as lifelike as were some painted sketches; yet on the contrary, in his thin-ink pictures of birds or trees, the touch of his brush was very forcible, like the running hand of some eminent calligraphist, and quite free from low taste or objectionable style of painting. His works have been handed down in Japan in no small numbers, and among those to be found here, this is an excellent specimen: the brushwork displays remarkable taste, just as tradition informs us. We see many reasons for his being called one of the most competent hands at this kind of painting.



盤谷圖(紙本水墨)

狩野山雪筆

(竪一尺五分、横四尺六分)

男爵郷純造君藏

山雪の作は既に第八第九冊等に出だせり、茲に又其の一傑作を掲ぐ、山雪由來波浪に巧みなり、然れども本圖の如く精妙なるもの多からず、奇峭の山巖と相映帶して妙趣殆ど端睨すべからざるの概ありと稱すべし

LANDSCAPE.

(*Kakemono*, monochrome on paper; 1 foot $\frac{1}{2}$ inch by 4 feet $\frac{1}{2}$ inch.)

BY SANSETSU KANÔ.

OWNED BY BARON JUNZÔ GÔ, TOKYO.

(COLLOTYPE.)

Works by Sansetsu have already been given in the 7th and 9th volumes, and this is another masterpiece by him. He was very skilful in sketching waves, but in this picture his ability is shown in the highest degree. The waves tossing against the scattered rocks, make a singular contrast, that inspires deep sentiment.

すべからざるの難ありと雖すべし

と今昔前山山嶺と神祕帯として妙趣ありて
る。然れども本圖の如く精神あるものあり
に又其の一節を引く山雲山來新道に引
山雲の清は雨に霏入る止雲に出たを

景観 雲海 遊覧

(第一頁並食、新開、天、空)

新開山雲

盤谷圖(紙本水墨)

LANDSCAPE.

(Yakowang, monochrome on paper; 1 foot $\frac{1}{2}$ inch by 4 feet $\frac{1}{2}$ inch).

BY SANSETSU KANÔ.

OWNED BY BARON JUNZÔ GÔ, TOKYO.

(COLLOTYPE.)

contrast that inspires deep sentiment.
degree. The waves tossing against the sc. erd rocks, make a singular
sketching waves, but in this picture his ability is shown in the highest
volumes, and this is another masterpiece by him. He was very skilful in
Works by Sansetsu have already been given in the 7th and 8th



維摩、文殊、普賢圖三幅對

(絹本着色) 狩野探幽筆

(各 竪三尺二寸八分、横一尺三寸八分)

近江國 天台宗 來迎寺藏

探幽の畫は既に屢、之を掲げ、維摩文殊、普賢の事も亦前に見えたり、本圖は探幽の法眼時代に於ける一逸品にして、殊に中幅の書法老蒼の用筆別に一種の特致あり、左右幅の流麗なる描法と對映し、又書題人物の命意に應じて弄びたる變化の味を賞すべきなり

VIMALAKIRTÎ, MAÑJUŚRI, AND SAMANTABHADRA.

(A set of three *kakemono*, coloured on silk; each 3 feet 3 $\frac{1}{8}$ inches by 1 foot 4 $\frac{1}{2}$ inches.)

BY TANNYÛ KANÔ,

OWNED BY THE TEMPLE, RAIKÔJI, ÔMI PROVINCE.

(COLLOTYPES.)

We have frequently reproduced pictures by Tannyû and we have also mentioned Vimalakirtî and Mañjuśri. These are excellent works produced during the time that the artist was called by the honorary title Hôgen. The middle one, which represents the saint in well-trained and plain brushwork, is well designed in pleasing contrast with the two side ones, which are executed in a very remarkable and bright manner. The personage shown here are well-drawn, in a good method that is full of the taste of variety.

後につく變位の趣を著すべし

る處局を據りし文書、圖入の金意に盡じ

の用、圖の一種の特徵あり、茲に圖の趣、

は、圖の一種の特徵あり、茲に圖の趣、

は、圖の一種の特徵あり、茲に圖の趣、

は、圖の一種の特徵あり、茲に圖の趣、

是、圖の一種の特徵あり、茲に圖の趣、

是、圖の一種の特徵あり、茲に圖の趣、

(附本管) 此、圖の一種の特徵あり、茲に圖の趣、

此、圖の一種の特徵あり、茲に圖の趣、

VIMALAKIRITI, MANUSRI, AND SAMANTAPADHARA.

(A set of three Manuscripts, coloured on silk; each 3 feet 3 inches by 1 foot 4 inches.)

BY TANNYŪ KANŌ.

OWNED BY THE TEMPLE, RAIKŌJĪ, ŌMI PROVINCE.

(Illustrations)

We have frequently reproduced pictures by Tannyū and we have also mentioned Vimalakirti and Mañjuśrī. These are excellent works produced during the time that the artist was called by the honorary title Hōgen. The middle one, which represents the saint in well-trained and plain brushwork, is well designed in pleasing contrast with the two side ones, which are executed in a very remarkable and bright manner. The personage shown here are well-drawn, in a good method that is full of the taste of variety.



法華經疏卷之四
信





法華經疏

山水畫卷(紙本淡彩)

支那清朝蕭雲從筆

(竪九寸一分、全長四尺二寸)

尾張國小鈴谷 盛田久左衛門君藏

蕭雲從字は尺木、無悶道人と號す、當塗の人、明末崇禎十二年明經に擧げられて仕へず、畫を善くし、山水は倪黃の法を得、又沈石田に類す、而も別に一家の風を成せり、本畫は其の遺作中の一名品にして、清初順治十二年に畫く所、其の清雅の技法を觀るに宜し、我が大雅堂斯の人の畫を學びて終に日本南宗の開山と爲る、其の墨を惜める畫風の概此の種の趣より來れるを想ふに足れり

LANDSCAPE.

(Picture-roll, slightly coloured on paper; 10 $\frac{7}{8}$ inches by 4 feet 2 $\frac{1}{8}$ inches.)

BY HSIAO YUN-TS'UNG, CHING DYNASTY, CHINA.

OWNED BY MR. KYÛZAYEMON MORITA, OWARI PROVINCE.

(COLLOTYPE.)

Hsiao Yun-ts'ung, pseudonym Ch'ih-mu, and otherwise called Wu-men Tao-jen, was a native of Ch'ang-t'u. Although he was appointed a Doctor of Moral Classics, he refused the honour. He was good at pictures, in which art he followed the methods of I and Huang, and created his own style somewhat resembling that of Chen Hsiah-t'ien. This is an excellent specimen of his extant works, and dates from the 12th year of Shun-chih (begining of the present dynasty). We see in this picture the plain yet noble style of the productions of Taigadô, for the latter artist studied the manner of Yan-ts'ung and became the founder of the Southern school of pictures in our country. The plain taste displayed in the light wielding of the brush of Taigado came from the example of this kind of picture; in the canvas we have here reproduced, we may readily trace that influence.

卷之四
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九十九
一百



山水圖(絹本着色)

支那清朝錢江章筆

(竪六尺七寸、横三尺一寸二分)

子爵 鳥尾 光君 藏

錢江章は清朝の諸畫傳に未だ之を見ず、今此の畫を觀るに筆致僅かに明の浙派の餘風を帶び、且つ其の圖法尙頗る明畫に似たる所あり、憶ふに清初の一名手ならむ、布局山容より樹法、石皴に至るまで、一家勁巧の典型老熟の妙域に至り、之を藍田叔、王石谷等に比するも敢て遜色なし、南宗畫中有數の佳品とす

LANDSCAPE.

(*Kakenionno*, coloured on silk; 6 feet 8 $\frac{3}{8}$ inches by 3 feet 1 $\frac{1}{2}$ inches.)

BY CH'ÏEN KUNG CHANG, CHING DYNASTY, CHINA.

OWNED BY VISCOUNT HIKARU TORIO, TOKYO.

(COLLOTYPE.)

We do not find the name of Ch'ien Kung Chang in the Art books of the Ching dynasty. No, when we examine this picture, we see traces of some influence from the Che Chiang School of the Ming dynasty, and hence the general composition of the picture resembles those of Ming. For this reason, we suspect the artist must have been a successful one in the begining of the present dynasty. The touch of a well-trained hand is seen in the composition of the canvas, in the form of the mountains, and in the brushwork of the trees and rocks, which approaches that of Lan T'ien-hsu and Wan Shih-ku; therefore the picture is to be classed among the excellent works of the Northern Sung artists.

書の類である。但し、題名は「南宗書中音類」
 典體悉恭の複製である。之を蓬川縣の苕谷
 山谷より樹善斎藏に至るまで一室暖西の
 書棚より取り出し、書棚の一書手袋とて漆匣
 裏に納め、且つ其の裏に附原る印鑑三印は
 此の書手袋とて華貴装束の間の清誦の類

（銀六只廿七，銀三只一廿二食）

史記卷一百一十五

山水圖（蘇本）

(Kakemono, coloured on silk; 6 feet 8 $\frac{3}{8}$ inches by 3 feet 1 $\frac{1}{2}$ inches.)

BY CH'EN KUNG CHANG, CHING DYNASTY, CHINA.

OWNED BY VISCOUNT HIKARU TORIO, TOKYO.

(COLLOTYPE)

classified among the excellent works of the Northern Song artists. It approaches that of Jan T'ien-hsu and Wan Shih-kai; therefore the picture is to be in form of the mountains, and in the brushwork of the trees and rocks, which is the touch of a well-trained hand is seen in the composition of the canvas, in the artist must have been a successful one in the beginning of the present dynasty. The composition of the picture resembles those of Ming. For this reason, we suspect influence from the Che Chiang School of the Ming dynasty, and hence the general Ching dynasty. No, when we examine this picture, we see traces of some We do not find the name of Ch'ien K'ung-chang in the Art books of the



山水圖(絹本墨畫)

支那清朝許友筆

(竪五尺五寸一分、横一尺四寸二分)

京都 桑名 鐵城 君藏

許友又の名は友眉、字は有介(一に介壽に作る)、
甌香と號す、閩の福州の人、王豸先生の子なり、
其の畫、其の詩の如く蒼楚にして風致あり、一
毫も煙花の氣なし、好みて小竹を畫き、柔枝嫩
葉何れも姿態の妙に臻り、枯木寒鴉蒼涼の景
を寫すや、逼視すべからざる絶趣ありしと云
ふ、本圖に觀るも亦其筆墨蒼楚の妙を掬すべ
きなり

LANDSCAPE.

(*Kakemono*, monochrome on paper; 5 feet 6 inches by 1 foot 5 inches.)

BY HSÜ YU (PRESENT DYNASTY, CHINA).

OWNED BY MR. TETSUJÔ KUWANA, KYÔTO.

(COLLOTYPE.)

Hsü Yu, known also as Yu Mei, used the pseudonym, Yu Chieh (or Chieh Shou), and had still another name, Pu Hsiang. He was a native of Foochow, in Min (Fukien) and a son of Wan Chai, a learned man. The style of his pictures will be indicated when we say that they are full of plain taste, as were his poems, but do not evince any cloudy, gloomy shade. He was particularly fond of painting pictures of small bamboos, and of representing the gentle figures of young foliage and tender twigs. It is said that he displayed much skill in sketching the lonely effects produced by crows perched on leafless trees in winter. In the picture we have reproduced, we see the simple taste of his brushwork; something which imparts deep feeling.

山水圖（餘本墨畫）

つ南上乙あ
南作の長
け左



山水圖(紙本水墨) 支那清朝龔賢筆

(竪六尺九寸二分、横三尺五寸)

京都 桑名鐵城君藏

龔賢又の名は豈賢字は半千、半畝、柴丈人と號す、崑山に家し、金陵に流寓す、人と爲り古雅を尙び詩文に巧にして香草堂集の著あり、又書法を善くし、畫技に長じ、頗る董北苑の法を得て、筆致沈厚、蒼老の域に達し、樊圻、高岑、鄒喆、吳宏、葉欣、胡造、謝蓀等と共に金陵の八家と推稱せらる、畫蹟往々我が國に傳はれり、本圖の如きは其の一佳作なり、短筆の芝麻皴雨點を交へて墨氣蒼潤なるもの、即ち龔賢一家の長技なりとす

LANDSCAPE.

(*Kakemono*, monochrome on paper; 6 feet 11 inches by 3 feet 6 inches.)

BY KUNG HSIEN, CHING DYNASTY, CHINA.

OWNED BY MR. TETSUJÔ KUWANA, KYÔTO.

(COLLOTYPE.)

Kung Hsien, sometimes called Ch'in Hsien, employed the pseudonym Pan-ch'ien or Pan-mu, and was otherwise called Chai Chang-jen. He sometimes sojourned in Kuen-shan and sometimes in Chin-lung (modern Nan-king). He was a man of elegant tastes and was fond of antiquities, while he was a clever writer of prose and verse. His literary compositions were collected under the title Hsiang ts'ao-chi. He was skilful in calligraphy and painting; in the latter he followed the methods of Tung Pei-yuan, one of the great artists of Sung. His productions are frequently to be found in our country, and among them this, which we reproduce here, is one of the most successful. The rich tone of the India-ink in the short strokes that show the fissures in the rocks, mixed with dotting like raindrops, was a clever devise, peculiar to himself.

出日峰極其壯麗
上方新月映殘燈
月影入水吹簫約
時生諸天宮
萬年
半畝詩園
廿一



活達風流圖卷(紙本着色)

英一蝶筆

(竪九寸)

男爵野村素介君藏

英一蝶は第七第九第十三第十五冊等に於いて屢之を紹介せり、茲に掲ぐる畫卷は亦一蝶遺作中の一名品にして、謫居の間に成れるもの、卷末に「右活達風流之一卷、因交友之需、九月吉辰、藤信香の款あり、更に其の後に追記して「此一卷、予謫居無聊際、偶弄筆者也、是以自素質至施彩、都出於一手、今也年老且勞事、如此精細、自以又不能焉、或得既家藏、請予之一語、置於卷尾、故云爾、于時正徳元年冬日、北窓翁英一蝶書」

とあり、全卷四季の日待歡娛の諸態を寫して、種々の變化を曲盡せり、輕妙自在の技、他人の得て復た企及する所に非ざるを觀るべし、今揚弓戲の一段を掲げて全豹を推すに便す

LUXURIANCE AND ELEGANCE.

(Picture-roll coloured on paper; height 10 $\frac{3}{4}$ inches.)

BY ITCHÔ HANABUSA.

OWNED BY BARON MOTOSUKÉ NOMURA, TOKYO.

(WOOD-CUT.)

The works of this artist have been several times reproduced, in Volumes VII., IX., XIII., XV. The dainty picture here given is famous among his productions, and was done while he was in exile. At the end of the roll there is the following remark: "One roll representing the ways of luxury and elegance, was prepared at the request of one of my friends, the 9th month, Shinkô Fuji." Next to this, the following statement is added; "This picture was drawn in the leisure time of my exile; therefore it came from my hand totally, from outline of the design to the completion of the colouring, and nowadays, being well on in years and fatigued by the affairs of life, I cannot hope to prepare a picture of the minute brushwork like this; someone who had bought this picture and having it in his possession, came to me and begged me to add some statement such as this. To this I consented. The winter day, 1st year of Shôtoku. Written by Hokusô-wô Itchô Hanafusa." The whole picture-roll displays luxury, day by day during the four seasons of a year, and displays great variety. The light and easy touch, such as may be seen in this, cannot be produced by any other artist. We now give a portion of it, representing the amusement of using a light bow, and from this bit the reader may imagine the aspect of the whole roll.

蘇子建の一廻を以て全篇を辨す。明を
 辨す事千金以下。廻に非ざるは躡る。一、今
 蘇子の變分を曲盡せし、雖自許の対面人の
 ちあり、全卷四章の日替燦爛の描繪を露した
 風站云、爾王、初五歲元平冬日、北窓爲英一書
 自以文不辭、近來辨過衆難、篇中之一篇耳、然等
 至、蘇遂將出獄、一生今此卒、夢見覺事、曉其情願
 [此一]卷午讀、風聲瀾澗、聲華也、是以月素圓
 吉氣、雖計香の煙のり、更に其の鈴の聲品に
 の巻末に「古語重編」爲之一筆、同交立之、實武員
 巖井中の一論品に「了諦解の問に如れども
 了顯之も臨食也、茲に因う、衛養が市一歌
 英一題、初葉は、初葉十三、第十正冊、卷の九の

(聖武世)

英

郭義風範圖卷本首

LUXURANCE AND ELEGANCE.

(Picture-roll coloured on paper; height 10 $\frac{3}{4}$ inches.)

BY ITCHÔ HANABUSA.

OWNED BY BARON MOTOSUKÉ NOMURA, TOKYO.

(173-0007)

The works of this artist have been several times reproduced, in Volumes VII, IX, XIII, XV. The dainty picture here given is famous among his productions, and was done while he was in exile. At the end of the roll there is the following remark: "One roll representing the ways of luxury and elegance, was prepared at the request of one of my friends, the 9th month, Shinkô Eiji." Next to this, the following statement is added; "This picture was drawn in the leisure time of my exile; therefore it came from my hand totally, from outline of the design to the completion of the coloring, and nowadays, being well on in years and fatigued by the affairs of life, I cannot hope to prepare a picture of the minute brushwork like this; someone who had bought this picture and having it in his possession, came to me and begged me to add some statement such as this. To this I consented. The winter day, 1st year of Shōtoku. Written by Hokusō-wō Ichō Hanafusa." The whole picture-roll displays luxury, day by day during the four seasons of a year, and displays great variety. The light and easy touch, such as may be seen in this, cannot be produced by any other artist. We now give a portion of it representing the amusement of using a light bow, and from this bit the reader may imagine the aspect of the whole roll.



巨松及狗兒圖 圓山應舉筆

(巨松、紙本墨畫、竪八尺一寸、横一丈七寸五分)

(狗兒、杉戸着色、竪五尺五寸五分、横五尺五寸)

東京益田孝君藏

應舉畫く所の障壁畫少からず、尾張國海東郡馬島村明眼院の障壁は即ち其の一なり、今益田孝氏の有に歸して其の品川の邸内に在り、天明四年應舉五十二歳の筆とす、茲に掲ぐるは其の一部分なる床張附にして、一株の巨松枝を張りて自然の布置を爲し、中部空位を存して以て挂幅と相待ちて互に妨げざらしむ、眞に妙構なり、松竹枝葉の描法に至りては例の逼真の妙固より評賞を贅せず、杉戸に描ける狗兒苦心の作にはあらざれども而も亦應舉得意の畫題にして、落筆輕妙頗る鑒賞に値せり

A MIGHTY PINE-TREE: PUPPIES.

(Pine-tree, ink-sketch on paper; 8 feet 1 $\frac{1}{4}$ inches by 10 feet 9 inches: Puppies, coloured on a cedar-door; 5 feet 6 $\frac{1}{2}$ inches by 5 feet 6 inches.)

BY ÔKYO MARUYAMA.

OWNED BY MR. TAKASHI MASUDA, TOKYO.

(COLLOTYPE AND WOOD-CUT.)

Ôkyo's paintings on a wide sheet of paper for the wall, are frequently to be seen; and this one was preserved for a while in the temple, Myôgen-in, of Owari province; but it is now owned by Mr. Masuda, and ornaments his residence at Shinagawa, Tokyo. It was a production of the 4th year of Temmei (1784), when Ôkyo was fifty-two years old. As now reproduced, it is only one portion of the backwall of the *toko-no-ma*; and was originally designed with a view to convenience in that the huge pine-tree, spreading its branches far and wide, was so drawn that a space was left in the middle for hanging a *kakemono*. The treatment of the twigs of the pine and of the bamboos, is full of natural taste, as we need not reiterate here. The puppies painted on the cedar-door may appear somewhat in congruous, still we must admit that they display that light and delicate brushwork which was so customary with this genius.





養老瀧圖(絹本淡彩)

松村吳春筆

(竪三尺五寸二分、横一尺一寸八分)

京都 清水半兵衛君藏

養老瀧の故事は第十二冊田中訥言の畫の條に述べ、吳春の作は既に四たび之を出だせり、本圖亦其の一佳品、例に依りて輕妙巧黠の筆墨愈、出でて愈、自在なる手腕を味ふに足る

YÔRÔ WATERFALL.

(*Kakemono*, slightly coloured on silk; 3 feet 6 inches by 1 foot 2 inches.)

BY GOSHUN MATSUMURA.

OWNED BY MR. HAMBEI SHIMIZU, KYÔTO.

(COLLOTYPE.)

The legend of Yôrô waterfall has been mentioned under the picture by Totsugen Tanaka, in Volume XII, and works by Goshun have been previously introduced four times. This is an excellent picture by him; everyone will appreciate his bright and minute brush-work, which was his essential habit.

御覧を承るに足る

新嘉坡の華僑を以て主目とし、
出ても、本國亦其の一佳品として
の贈に値し、英米の諸国に贈らるる
者、新嘉坡の華僑に於て十二冊中、
京師、南京、上海、漢口、

三冊を以て二冊、一冊、一冊、

松村英春筆

養子齋圖(熊本新装)

YÔRÔ WATERFALL.

(Yakawawa slightly coloured on silk; 3 feet 6 inches by 1 foot 2 inches.)

BY GOSHUN WATSUMURA.

OWNED BY MR. HAMBEI SHIMIZU, KYÔTO.

(COLLOTYPE.)

The legend of Yôrô waterfall has been mentioned under the
picture in "Tôkyô" (London), in "Yakawawa" (N.Y.) and under the picture
have been previously introduced four times. This is an excellent
picture by him; everyone will appreciate his bright and minute brush-
work, which was his essential habit.



漁父、布袋、牧童、春日圖（絹本及紙本）

酒井抱一筆

（各 竪八寸三分、横六寸六分）

男爵岩崎彌之助君藏

茲に出すものは、抱一が元と某家の爲めに揮灑したる手鑑と題する畫帖の張込總數七十二葉中より撮寫したるものなるが、此畫帖は題簽箱書ともに抱一自ら之を書し、裝潢の金具の如きも彼れの下圖によりて成れるものなりと云ふ、此等の畫たる、抱一にありては、固より經營苦心の作にあらずして、輕々揮灑したる一小品に過ぎずと雖も、帖中七十二葉の多き、一々其圖樣を異にし、人物あり、花卉あり、鳥獸あり、而して或は彩畫、或は墨描、展し去り展し來れば、興趣津々として湧くが如し、今や單に此四幀に就いて見るも、其落筆の輕妙洒脫なる、到底凡工の企及すべき所にあらざるを知るべし。

FISHERMAN, FU-TAI, SHEPHERD-BOY, DEER.

(Four pictures on silk or paper in colours; each 10 $\frac{3}{8}$ inches by 7 $\frac{7}{8}$ inches.)

BY HÔITSU SAKAI.

OWNED BY BARON YANOSUKÉ IWASAKI, TOKYO.

(COLLOTYPES.)

The pictures here reproduced are taken from a picture-book which contains seventy-two plates, and all of them were painted by Hôitsu at the request of a certain family. The book was wholly designed and prepared by the artist; the title on the cover and box, and even the designs for the metal corners were all his original conceptions. While the pictures may not display the full maturity of Hôitsu's faculties and were painted whenever he happened to think of them from time to time, yet the entire number of pictures, seventy-two in all, display a wide variety of taste and style; sometimes there are figures, or flowers, or birds; sometimes they are coloured; sometimes in monochrome. When we have looked through the whole book and fold it away, we feel the taste of its freshness and originality to the very end. Even now, when we see but these four pictures, we readily understand that to achieve this light and charming brushwork is something which could not be hoped for by a common artist.

其書の精妙なるを以て凡工の企及すべ
 して難くは成し今幸單に此四冊に就いて見
 るに實に筆墨の麗しきものなり其趣は
 其の一人物あり花鳥あり而して其趣は
 其の筆墨の中十二葉のなき一々其趣は
 其の筆墨の精妙なるを以て凡工の企及
 するに難しきものなり其趣は其の筆墨
 の精妙なるを以て凡工の企及するに難
 しきものなり其趣は其の筆墨の精妙な
 るを以て凡工の企及するに難しきもの
 なり其趣は其の筆墨の精妙なるを以て
 凡工の企及するに難しきものなり其趣
 は其の筆墨の精妙なるを以て凡工の企
 及するに難しきものなり其趣は其の筆
 墨の精妙なるを以て凡工の企及するに
 難しきものなり其趣は其の筆墨の精妙
 なるを以て凡工の企及するに難しきも
 のなり其趣は其の筆墨の精妙なるを以
 て凡工の企及するに難しきものなり其
 趣は其の筆墨の精妙なるを以て凡工の
 企及するに難しきものなり其趣は其の
 筆墨の精妙なるを以て凡工の企及する
 に難しきものなり其趣は其の筆墨の精
 妙なるを以て凡工の企及するに難しき
 ものなり其趣は其の筆墨の精妙なるを
 以て凡工の企及するに難しきものなり

(各冊八寸三十分、六分六厘)

酒井抱一筆

酒井抱一筆 日圖 (酒井抱一筆)

FISHERMAN, FU-TAI, SHEPHERD-BOY, DEER.

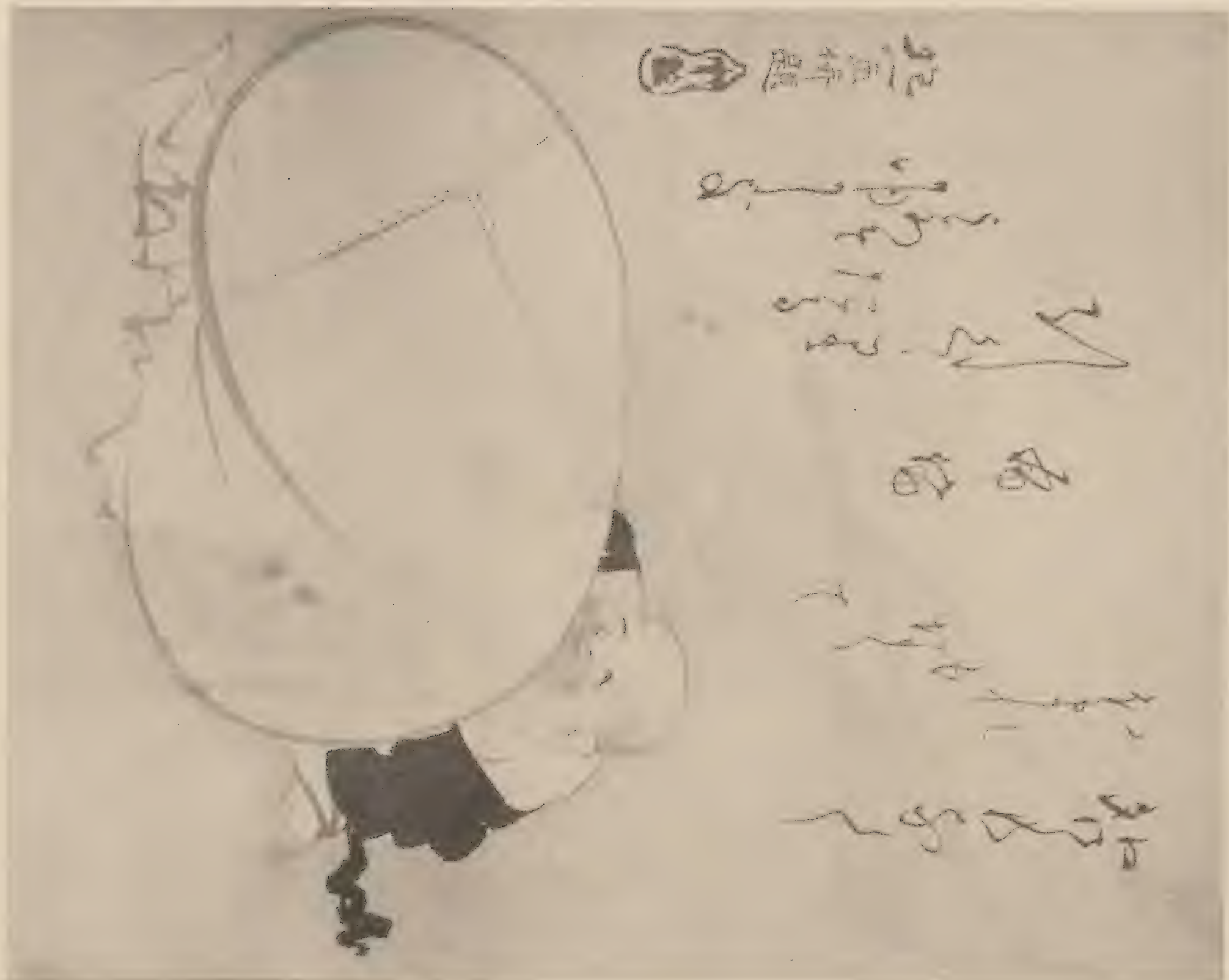
(Four pictures on silk or paper in colours; each 7 3/8 inches by 2 3/8 inches.)

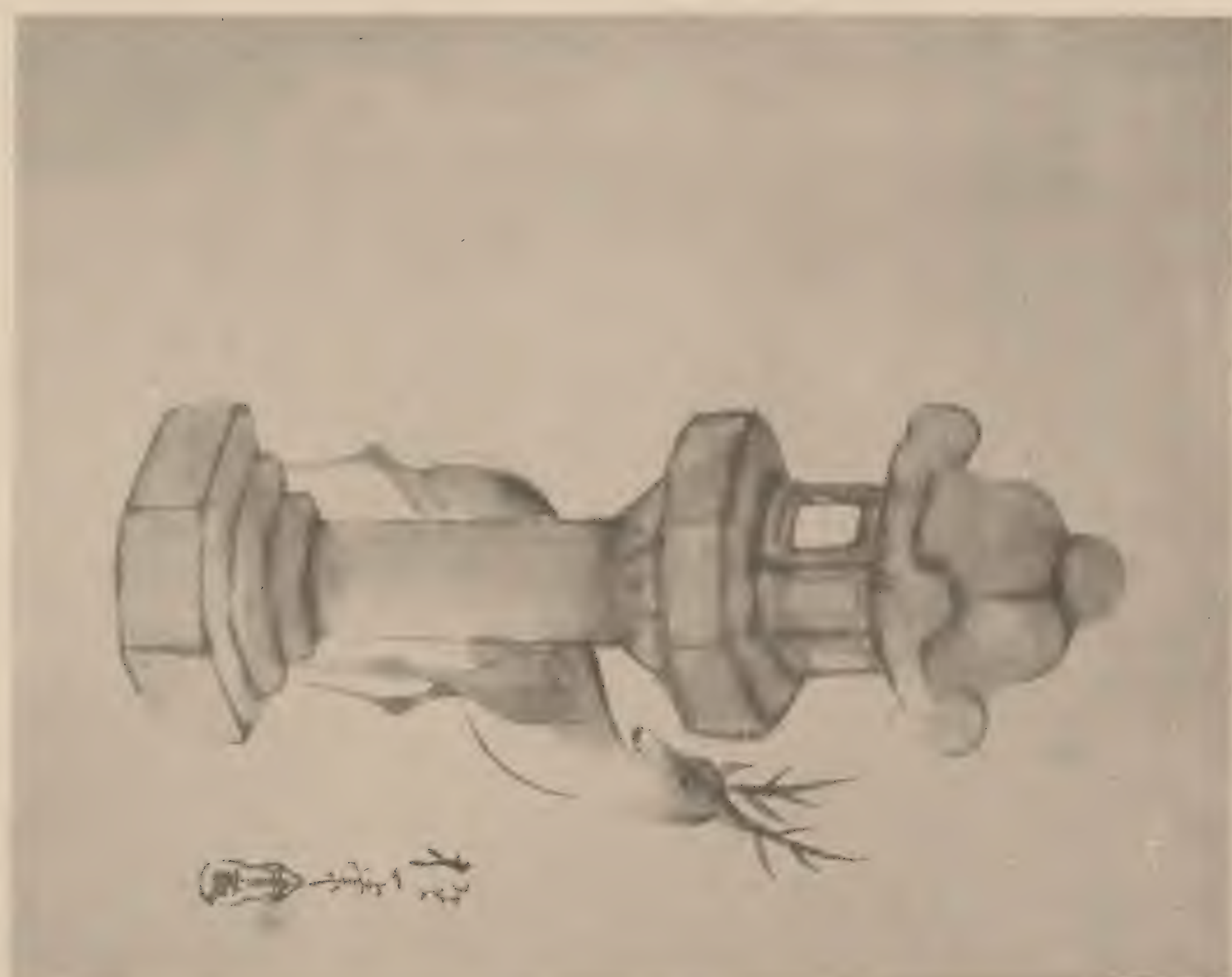
BY HÔITSU SAKAI.

OWNED BY BARON YANOSUKÉ IWASAKI, TOKYO.

(COLLECTED.)

The pictures here reproduced are taken from a picture-book which contains
 seventy-two plates, and all of them were painted by Hôitsu at the request of a
 certain family. The book was wholly designed and prepared by the artist; the title
 on the cover and box, and even the designs for the metal corners were all his
 original conceptions. While the pictures may not display the full maturity of
 Hôitsu's facilities and were painted whenever he happened to think of them from
 time to time, yet the entire number of pictures, seventy-two in all, display a wide
 variety of taste and style; sometimes there are figures, or flowers, or birds; some-
 times they are coloured; sometimes in monochrome. When we have looked
 through the whole book and fold it away, we feel the taste of its freshness and
 originality to the very end. Even now, when we see but these four pictures, we
 can hardly and cannot think in advance that this light and charming work is something
 which could not be hoped for by a common artist.





桐陰吹笛圖(紙本墨畫)

田能村竹田筆

(竪二尺九寸四分、横八寸八分)

東京 川崎金三郎君藏

竹田作る所の畫は大抵縝密にして粗放ならず、而して茲に出すものは殊に落筆纖細にして毫も奔放、雑の態なく、而も清韻頗る掬すべきものあり、且つ其結構斬新にして、二株の梧桐最も能く布局を諧和し、岩石の皴擦、美人の描寫の如き、宛然明人の風あり、洵に愛惜すべき佳什なりといふべし

PLAYING THE FLUTE UNDER KIRI-TREES.

(*Kakemono*, monochrome on paper; 2 feet 11 inches by 10 $\frac{5}{8}$ inches.)

BY CHIKUDEN TANOMURA.

OWNED BY MR. KINZABURÔ KAWASAKI, TOKYO.

(COLLOTYPE.)

Chikuden's productions are mostly very minute and severe in their brush-work since he did not affect the cursive stroke. The one we give here is especially marked by these characteristics, being free from roughness and the popular style of work; while the clear taste is most remarkable. Moreover, the arrangement of details is new and original, the two *kiri* trees conforming admirably with the other features of the conception. The way in which the principal figure and the fissures of the rocks are sketched, remind us of the productions of the Ming artists of China. In fact, we may commend this as a most worthy picture by him.

の愛惜すへき掛什はとていふんし

岩杯の燈臺美人の描寫の成るゝ然然明人の風あり前

縁畫神像にして二料の器調最も能く市局を畫明し

縁の邊はく而も青墨調る樹をへきものあり且つ其

て茲に出すものお森に落筆縁細にして毫も差放

竹田半る池の畫お大抵縁密にして粗放はとせず而し

東京 川 柳 金 三 郎 書 藏

(型二只共廿四食器八廿八分)

田 龍 村 竹 田 筆

附 急 吹 笛 圖 (紙 本 墨 畫)

PLAYING THE FLUTE UNDER KIRI-TREES.

(Kawamura, monochrome on paper; 2 feet 11 inches by 10 3/4 inches.)

BY CHIKUDEN TANOMURA.

OWNED BY MR. KINZABURŌ KAWASAKI, TOKYO.

(COLLOTYPE.)

In fact, we may commend this as a most worthy picture by him. of the rocks are sketched, remind us of the productions of the Ming artists of China. features of the conception. The way in which the principal figure and the figures details is new and original, the two kirī-trees conforming admirably with the other work; while the clear taste is most remarkable. Moreover, the arrangement of marked by these characteristics, being free from roughness and the popular style of work since he did not affect the cursive stroke. The one we give here is especially Chikuden's productions are mostly very minute and severe in their brush-

孤雛之聲：而聞龍吟樹深而鳥亦鳴
甲戌初冬於四里



澗流叢竹圖(絹本着色)

渡邊華山筆

(竪三尺六寸九分、横一尺三寸九分)

上野國 福田儀兵衛君藏

渡邊華山の傳は其一傑作林和靖賞梅圖と共に本書第十五冊に於て之を紹介せり、茲に掲ぐるもの亦華山の遺蹟中殊に上乘なるものなり、其遠近の布圖結構の佳絶なるのみならず、落筆の穩雅優秀なる、稀れるに觀るの逸品なり、本書は其落款の示すが如く天保六年即ち四十六歳の時に於ける華山會心の作なりとす

BAMBOO-GROVE ALONG A VALLEY.

(*Kakemono*, coloured on silk; 3 feet 7 $\frac{5}{8}$ inches by 1 foot 4 $\frac{5}{8}$ inches.)

BY KWAZAN WATANABÉ.

OWNED BY MR. GIHEI FUKUDA, KOZUKÉ PROVINCE.

(COLLOTYPE.)

The biography of Kwazan Watanabé has been given when we reproduced his picture, Lin Ho-Chin, Admiring the Plum-blossoms, in Volume XV. The picture here shown, belongs among the first-rank of his masterpieces. It is really an excellent bit, and we rarely see its like; for not only is the composition artistic in details but the colouring and brushwork are truly remarkable, while the attempt at perspective is quite successful. The legend on the canvas shows that it was done in the 6th year of Tempô (1853), when the artist was forty-six years of age, and it must have been done to satisfy his own keen judgment.

圖說並竹圖兩本卷四

洞水無微能竹流竹西
蒼翠有香葉以迎客
相對坐經日一易不覺
山更幽

天德乙未三月廿六日
山野三張洞宗博筆
華山外史章



福祿壽圖雙幅絹本着色

小田海僊筆

(各竪四尺二寸二分、横一尺五寸四分)

大阪 清海復三郎君藏

小田海僊、名は嬴、字は巨海、海僊は其の號なり、又王百谷と號す、幼名は良平、長門國赤馬關の人なり、少より畫を好み、歳二十二にして京都に遊び、吳春に學ぶ、又當世の名士に交はり、殊に賴山陽と善し、山陽の説を聞きて、吳春の畫風に慊焉、たらず、専ら元明の名蹟を臨して、刻苦累年、終にみづから一家の格を成せり、曾て山陽に従ひて遊歴すること五年、其の妻能く孤閨を守りて、みづから家事を經理し、以て其の節を全うせり、海僊の京に歸るや、畫名籍甚、求索頗る盛なり、嘉永中新に畫室を營む、文久二年閏八月歿す、歳七十八、門人大庭學僊亦世に知らる、本圖は海僊遺作中の有數なる傑作なり、笏を把りて揖する官人は、祿を表し、王母の仙桃を持てる白髯の老人は、壽を表し、無邪氣の兒童は、以て福を表す、筆法典雅、設色明淨、四條の習氣全く其の痕を絶ちて、遙に元明の堂に上れる畫風、一時京洛南宗の一重鎮たりしに背かずと謂ふべきなり

FUKUROKUJU.

(A pair of *kakemono*, coloured on silk; each, 4 feet 2 $\frac{1}{3}$ inches by 1 foot 6 $\frac{1}{3}$ inches.)

BY KAISEN OTA.

OWNED BY MR. MATASABURÔ KIYOMI, ÔSAKA.

(COLLOTYPES.)

Kaisen Ota, whose real name was Yei, pseudonym Kyokai, sometimes Kaisen or Ôhyakkoku, was called Ryôhei in his youth. He was a native of Akamagaseki, Nagato Province, and was fond of pictures from childhood. In his twenty-second year he went to Kyôto, where he studied under Goshun, while he sought the society of his eminent contemporaries, especially that of Sanyô Rai. He eventually began to give up the methods of Goshun by the advice of Sanyô, and then he endeavoured to create his own style, after laborious study of the extant works of Yuan and Ming artists of China. He spent five years travelling in company with Sanyô, during which time his wife gave much care to keeping his household in good order. On his return to Kyôto, he began to be widely known and was repeatedly called upon to supply his artistic productions. During the Kayei period (1848-53), he settled down at home and continued to live by his art. He died in the intercalary 8th month, 2nd year of Bunkyû (1862), when he was seventy-eight years old. Among his pupils, Gakusen Ôba was most widely known. The pictures we reproduce here are rare ones of his masterpieces. The figure bending forward, with a long tablet, denotes receiving official salary: the white-bearded personage, holding the miraculous peach of Wan Mu, denotes an auspicious old age: and the lovely youth typifies blessedness. The brushwork is refined and elegant, and the colouring charming, showing that the artist had come out from the circle of the Shijô school and entered that of the Sung and Ming masters. It is quite proper that he was called a master of the Southern school of pictures in Kyôto and Ôsaka at that time.

海
仙
圖
卷
一



海
仙
圖
卷
一



初夏幽溪圖(絹本着色)

西山芳園筆

(竪一尺一寸三分、横七寸七分)

大阪 清海復三郎君藏

芳園の作は屢、之を出だせり、茲に亦頗る精巧なる一佳作を掲ぐ、新緑の設色殊に清麗を極めたり、觀者若し前掲諸品と共に芳園の作を通覽せば、其の名聲の未だ關東に盛ならざるに拘らず、重きを浪花の畫壇に占めたりし一家の妙技を知るに足らむ

A SHADY VALLEY IN EARLY SUMMER.

(*Kakemono*, coloured on silk; 1 foot 1 ½ inches by 9 ⅙ inches.)

BY HÔYEN NISHIYAMA.

OWNED BY MR. MATASABURÔ KIYOMI, ÔSAKA.

(COLLOTYPE.)

We have frequently introduced the works of Hôyen, and now we give a delicate, excellent production by him, in which we see the very beautiful colouring of the tender, young grass. If the reader examine Hôyen's productions which appear throughout our series, he will acknowledge that this artist was highly appreciated in Ôsaka city, although he was not much known in the eastern part of our empire.

の需要が古の式に「一帯の風土を破る」
開闢の要をこころに持て、千代とを結ぶ
に我國の武士並に、和装の衣服の美
を誇り、その「讀書著」の書籍品を其
類とする。一帯の風土を破る、和装の
我國の風土を破る、その出で、其の衣

大
通
部
錄
卷
之
一

卷三

西華卷四

時夏商周圖傳本卷三

(Kakawana, coloured on silk; 1 foot 1 $\frac{1}{2}$ inches by 9 $\frac{1}{8}$ inches).

BY HÔYEN NISHIYAMA.

OWNED BY MR. MATASABURŌ KIYOMI, ŌSAKA.

(ANTIPLATELET)

We have frequently introduced the works of Hôyeu, and now we give a delicate, excellent production by him, in which we see the very beautiful colouring of the tender, young grass. If the reader examine Hôyeu's productions which appear throughout our series, he will acknowledge that this artist was highly appreciated in Ôsaka city, although he was not much known in the eastern part of our empire.



萃園

松壑雲泉圖(絹本墨畫)

日根對山筆

(竪三尺八寸、横一尺四寸)

男爵前田直行君藏

日根對山のことは第十五冊に述べ、且つ其僊山樓閣圖を紹介せり、本書も亦對山遺蹟中の名品にして、筆致清高、雅趣頗る掬すべきものあるを覺う

A SPRING IN A PINE-FOREST.

(*Kakemono*, monochrome on silk; 3 feet 11 inches by 1 foot 5 inches.)

BY TAIZAN HINÉ.

OWNED BY BARON NAOYUKI MAYEDA.

(COLLOTYPE.)

In the 15th volume, we have alluded to the artist, Taizan Hiné, when we reproduced his picture, "Hermit Mountain and Pavilions." The picture given here is one of the most successful of his productions now extant. The refined and lofty brushwork evinces such exquisite taste that we are charmed as we stand in front of the canvas.

のあらを覽る

て、筆意清高、雅趣ある趣す。之と
本書も、亦、山、雲、霧、中、の、各、品、に、し
て、且、つ、其、山、雲、霧、を、結、合、せ、し、
日、出、雲、山、の、こ、と、を、十、五、分、に、進

見、書、前、田、氏、の、書、

(巻、三、八、八、五、一、頁、四、五、)

日、出、雲、山、

松、雲、雲、泉、園、(木、墨、画)

A SPRING IN A PINE-Forest.

(Yakumo, monochrome on silk; 3 feet 11 inches by 1 foot 5 inches.)

BY TAIZAN HINÉ.

OWNED BY BARON NAOPYUKI MAYEDA.

(COLLOTYPE.)

In the 18th volume, we have alluded to the artist, Taizan Hiné, when we reproduced his picture, "Hermit Mountain and Pavilions." The picture given here is one of the most successful of his productions now extant. The refined and lofty brushwork evinces such exquisite taste that we are charmed as we stand in front of the canvas.

松壑雲泉
乙酉冬十月寫于
對山樓



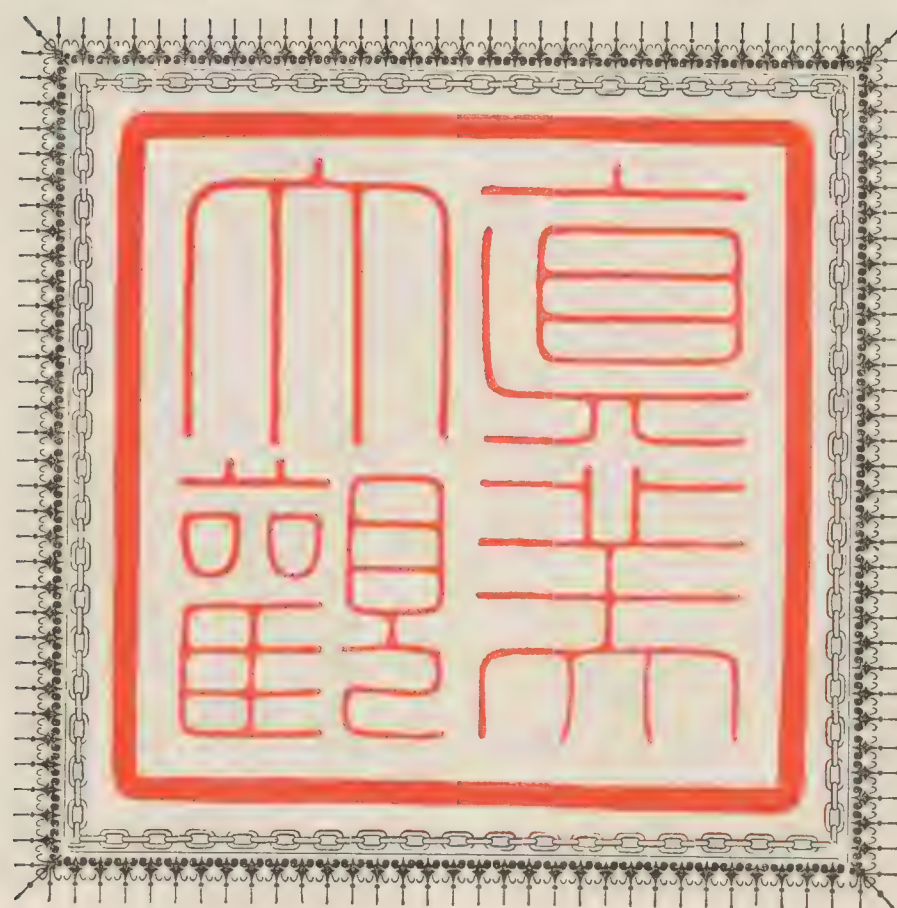
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